

SEVENTEENTH CENTURY NEWS

formerly
THE SEVENTEENTH CENTURY
NEWS LETTER

Vol. IX, No. 1

Anderson Hall, University of Florida, Gainesville, Fla.

March, 1951



JAMES I, BY THE GRACE OF GOD, KING OF ENGLAND, SCOTLAND, FRANCE AND IRELAND, SURROUNDED BY HIS FAMILY. On the table at the left are the works written by the King and the Holy Bible; then, from left to right, Prince Charles, Prince Henry, Queen Anne, James I; below them, the Princesses Maria and Sophia. The family group on the right is that of Elizabeth and Frederick of Bohemia.

From the engraving by William Van De Passe, about 1624.

NOTES

The Rocky Mountain Modern Language Association held its fourth annual meeting in November, 1950, at Laramie, with the University of Wyoming as host. Attendance numbered 125.

Anne Lohri (New Mexico Highlands), read a paper on *The Pilgrim's Progress in the Age of Pope*, contending that Bunyan was not uniformly despised in the 18th century. Some praise, much of it patronizing, was given to him in the Age of Johnson. The Age of Pope accorded him merely contempt and ridicule.

"AN OCCURENT OF NOTE."

Arthur A. Houghton, Jr., recently appointed one of the trustees of New York Public Library, has presented to it a copy of the earliest printed reference to the Mayflower's voyage. The rare document, only four copies of which are known to exist, is a four-page account of supplies sent to Virginia in 1620 by the Virginia Company of London. According to the paper, the Earl of Southampton and the Company provided "The May-Flower of 140 Tuns in August 1620 with 100 persons" aboard. As far as is known, the New York Public Library is the only collector in the world to hold original copies of each of three notes published by the Company in 1619, 1620 and 1621.

BRIEF REVIEWS AND ABSTRACTS

Henry De Waele (ed.). *J. B. Van Helmont*. (Collection Nationale No. 78). Bruxelles, Office de Publications, ca. 1937.

V.H. was no mere hermetic and occultist; for example, he demonstrated the significance of acid in gastric digestion and examined the digestive qualities of bile, then thought to be a harmful waste-product. His attempts to reconcile religion and science and his relationship to Pascal in reasoning, science and metaphysics are brought out. The treatments of alchemy, Paracelsus, and the making of gold are brief but sound.

Pierre Humbert. *Cet Effrayant Génie... L'Oeuvre Scientifique de Blaise Pascal*. Paris, Michel, 1947.
Covers every aspect of Pascal's science.

Edward Lynan (ed.). *Richard Hakluyt and his Successors*. Hakluyt Soc. 28, no. XCIII, 1946.
Provides brief biographies of H. & Purchas, and accounts of their publications and later voyage collections, including a valuable list of Hakluyt's editions and maps. JNP.

"THE DESIGN, I AM SURE, IS HONEST."

Commencing with this issue, the name and title of THE SEVENTEENTH CENTURY NEWS LETTER has been shortened to SEVENTEENTH CENTURY NEWS.

"ALL ENDEAVORS ASPIRE TO EMINENCY."

The response to our last issue has been most gratifying. The number of paid subscribers has almost doubled, but more are needed if the present expansion is to be maintained. Congratulations and praise have come in gratifyingly from every side. The Editor is most appreciative of these kind words.

"MUCH LEARNING IN THE ORE."

In November of last year, the Folger Library bought 872 rare tracts on English political and social history from 1640 to 1700. Those who fish in troubled waters to the detriment of the state are roundly cursed in a tract of 1649: "such as are enemies to our peace...as love still to be fishing in the furious streames of contention, let them goe fish in...the infernall lakes and puddles of Avernus, Acheron, Stix, and Phlegethon; let them catch (for their owne diets) to poisonous and envenomed Toads, Adders, Snakes, Newts, Vipers, Dragons, Serpents, and Scorpions. Oh let them never have the good lucke that when they fish fayrest, they may get so much as a frog!" The pamphlet is entitled *We have Fish'd Faire and Caught a Frog*.

At one of the monthly research conferences held at the Folger Library, Bernard Schilling (Rochester) recently led a discussion on John Dryden. In response to our queries, he provided the following statement concerning his researches, adding that he has at least another year of reading on his subject before beginning to write, but that he hopes to have a manuscript before the end of 1952.

The Man of Letters as Conservative: John Dryden.

Among English men of letters Dryden best expresses the conservative point of view. After a survey of ideas easily recognized as conservative, the study will try to show how these are typical of the late 17th century. Politics and religion, philosophy and general intellectual history will be examined, to recreate the strongly conservative atmosphere of Dryden's time. The theory and practice of neo-classical literary criticism will then be interpreted as examples of conservative authority and control. The typical forms of prose and poetry which resulted from these and other influences will be analyzed to show how a clear and disciplined medium was used to express a controlled and disciplined content. These lines all converge on Dryden whose work will be studied as their natural place of meeting. Much that is already known will be freshly presented, and a new dimension will be sought for our knowledge of Dryden's mind by some study of his imagery. Conservatism will thus be sought in a constantly narrowing view, beginning with wide historical and philosophical positions and moving into a single author; in his work in turn, the lines are followed with increasing detail, through a search into careful literary form as expressive of a conservative mind, and ending with an inquiry into the characteristic figures of speech employed by such a mind.

Bernard N. Schilling (Rochester)

"THE TENTH MOUSE LATELY SPRUNG UP IN AMERICA."

Buchanan Charles, chairman of the trustees of the Stevens Memorial Library, North Andover, Mass. arranged an Exhibition there in November to commemorate the 300th anniversary of the first publication of poems by Anne Bradstreet, the first American poet. All the editions of her works and one of her manuscripts were on display. She lived in North Andover from about 1645 until her death in 1672 and wrote most of her best poems there. The exhibition was the first three hundredth anniversary celebration in the history of American literature. The manuscript is the only extant one in the handwriting of the poetess. In this leather-bound note-book she wrote her *Meditations Divine and Moral*, and her last poem, "Longing for Heaven," dated 1669.

THE "SCHOLAR'S EYE."

We welcome to our staff Donald A. Roberts (The City College) who will act as Contributing Editor for activities in the New York area. For many years he has given the Milton and 17th C. electives at the City College. His extensive reviews of books in these fields will be remembered by readers of the *Nation* & the *N.Y. Times Book Review*. At present he is editing *Defensio Secunda* for the Yale Prose Works of Milton. His hobby is the collecting of books, prints, and ceramics relating to Milton. His researches range from a thesis on Henry Harland, to Robert South, and his publications include eleven biographies in D.A.B.

(Abstract of a paper delivered at the MLA convention, Dec., 1950)

EDITOR

J. Max Patrick, Anderson Hall, University of Florida

CONTRIBUTING EDITORS

James M. Osborn, Yale University
Donald A. Roberts, City College
Ray L. Armstrong, Lehigh University

DEPARTMENTAL EDITORS

ABSTRACTS.....Don A. Keister, University of Akron
BOOKS.....Thomas B. Stroup, University of Kentucky
MUSIC.....Robert E. Wolf, University of California (L. A.)
SCIENCE.....Clark Emery, University of Miami

Commencing with our May issue additional Departmental Editors will make contributions, as follows: French—Edith Kern, University of Kansas; Spanish—Adolfo Ramirez, University of Florida; Theology—Arthur Matthews, University of Miami, Fla.; Portuguese—Kimberley S. Roberts, University of Pennsylvania; Science—Clark Emery, University of Miami, Fla.; Philosophy—Homer Edwards, University of Virginia.

Editors are needed for Departments devoted to German, Italian, History, and Art.

Editorial Secretary....Herschel M. Sikes, University of Florida

SEVENTEENTH CENTURY NEWS (formerly THE SEVENTEENTH CENTURY NEWS LETTER) is devoted to all aspects of life and culture in the seventeenth century. It is published four times yearly (March, May, September, and December) from Anderson Hall, University of Florida, Gainesville, Fla. It is unsubsidized; its staff is unpaid; and it is run without profit. Subsidies, gifts, and, above all, new subscriptions are needed to support its present expansion.

Subscribers in the United States should send \$1.00 for one year's subscription to the Editor, at the above address. Canadian readers may remit \$1.00 in Canadian funds to John R. Patrick, R. R. 5, Scott Street, St. Catharines, Ont., Canada. As a courtesy to scholars hard pressed for funds in Great Britain, arrangements have been made to provide them with copies at a special reduced rate, payable in British currency: 4 shillings for a one-year subscription, payable to J.C. Maxwell, Esq., King's College, University of Durham, Newcastle upon Tyne 1, England, PROVIDED THAT NOTICE IS ALSO SENT TO THE EDITOR IN GAINESVILLE, FLORIDA. Subscriptions from Europeans may also be paid to Mr. Maxwell in British funds under the same conditions.

American scholars are urged to send gift subscriptions to scholars abroad who, because of currency restrictions or war-caused poverty, are unable to obtain copies. The Editor has a long list of such scholars who have expressed their desire to receive SEVENTEENTH CENTURY NEWS. For every dollar sent for this purpose, we will send two subscriptions abroad, either to names suggested by the donor or to those on this list. Unfortunately mailing costs are such and the finances of the NEWS are so limited that this minimum charge must be made.

PAST ISSUES OF 17C NEWS AVAILABLE

Back issues of 17C NEWS may be obtained at the regular rates (plus 5¢ nuisance charge for single issues) from Ray L. Armstrong, Department of English, Lehigh University, Bethlehem, Pa.

"FORMS, MOODES, SHAPES OF GRIEF."

Thomas Mabbott (Hunter College) submits the following note in answer to our enquiry about MOURNING RINGS:

"In the 17th and 18th Centuries it was the custom to leave a small sum to chosen friends to buy a Mourning Ring to be worn in memory of a deceased friend. The earlier ones tend to be gloomy things, with a device of skull and crossbones. Later ones are somewhat more attractive and feature devices like urns and weeping willows. The name and date of the deceased are usually engraved inside the ring.

"Mourning rings must have been made in quantities. But for reasons I cannot explain, specimens now seem to be extremely rare. There are a few at the N.Y. Historical Society, and a good representative collection at the Essex Institute at Salem, Mass. I have one of 1788, but it was the only specimen I ever had an opportunity to buy in many years of collecting."

A letter to the Essex Institute elicited a reply from A. E. MacSwiggan:

"We do have a number of funeral rings in our collections, many of which are on exhibition. They seem to date from the 1750's on, such as one of amethyst and brilliants, dated 1771; one marked 'Joseph Gabot,' dated 1774;...one with hair and a pearl, 1797; one pearl in center, 1806; one large brilliant marked 'Pickman,' dated 1761; a large one with hair in the center and garnets around the edge, dated 1761...We have many more, but they all run along the same line.

"There is a book entitled *Funeral Customs* by Bertram S. Puckle, published by Frederick A. Stokes Co., New York, 1926. In this book you will find a chapter on memorials, epitaphs and rings. The magazine *Antiques* also contains several good articles on funeral customs."

The Donne criticism well mirrors the shifting emphases of twentieth-century literary criticism. It begins with the effort of scholars like Professor Grierson to answer the question of wherein lay the metaphysicalness of the metaphysicals on the basis of a definition of metaphysical something like the traditional one, with its core in a concern about the nature of the universe and man's relation to it. Donne's indebtedness to scholastic thought, and to Renaissance naturalism and philosophical scepticism alike were explored, as were his relations to the New Philosophy with the general conclusion, that alert and wide-ranging as was Donne's intellectual curiosity, he was neither the man nor the poet to sacrifice either faith or passion to rationalism.

But even as early as 1929 when Grierson described the "distinctive note of 'metaphysical poetry' as 'the blend of passionate feeling and paradoxical rationalization' a shift from philosophy to psychology was apparent, and this became general during the ensuing years in which T. S. Eliot went on to open up the famous "fissure between thought and sensibility."

Eliot's "mechanism of sensibility" which could devour any kind of experience, became Willey's "unified sensibility," and this study of sensibility soon ramified into more specialized distinctions. *Emerson's Seven Types of Ambiguity* brought the new psychology to bear on the ancient sport of running down allusions, and ambiguity became one of the key words. Ruffoff brought another aspect of the new psychology, as applied by Spurgeon to Shakespeare's imagery, to bear on Donne's imagery with some very interesting conclusions as to his interests and tastes.

So far the over-all organization of Donne's poems has not received anything like comparable attention. But the tide may have turned in books like Miss Tuer's *Elizabethan and Metaphysical Treasury* of 1947 with its demonstration of the influence of the formal instruction of the time in logic and rhetoric on the work of the poets, and in 1950 Miss Wallerstein's *Studies in Seventeenth-Century Poetics*, in the light of the Augustinian and other traditions of style, with emphasis on the intellectual aspects of the poetic undertaking as determinants of the poetic structure of Donne's poems, among others.

The possibilities of sustained analysis of structure based primarily on the development of metaphor have recently been demonstrated in two books which bring the resources of the "New Criticism" to bear on Donne, Brooks' *The Well Wrought Urn* and Unger's *Donne's Poetry and Modern Criticism*. Mr. Brooks claims that "the 'new criticism,' so called, has tended to center around the rehabilitation of Donne, and the Donne tradition."

But as Mr. Hughes long ago asked, "What Donne?" The seventeenth-century Donne would certainly enjoy the new psychology and applaud the battle of the new criticism to vindicate the reality of man's inner life, but he would never accept the cross-fertilization of metaphor as a substitute for the search for truth or the "unconscious," individual or collective, for God. The new criticism has accomplished a good deal, but it has a good deal to do before it will have Donne.

Helen C. White (Wisconsin)

"YOUR LIFE IS BUT ONE CONTINUED ACT OF PLACING BENEFITS ON MANY."

Colonel Leon Mandel, of Chicago, recently presented the choicest books in his private collection to Loyola University (Chicago). Of special interest to the readers of the *News Letter* is the collection of Herrick, in whom the Colonel was deeply interested. Under the direction of Professor Joseph Quincy Adams he wrote and published a monograph, *Robert Herrick -- The Last of the Elizabethans*.

At the heart of the Herrick collection is the Holden copy of the 1648 *Hesperides*. The next appearance of the poems is Nott's selection (1810) which is represented by two copies, one uncut, the other the John Drinkwater copy. Other editions include: Maitland's (1823), Pickering (1825), Hazlitt (1869, and the 1890 revision), Garton series (1880), Pollard (1891 and 1898), the Kelmscott Herrick (1895), Moorman (1915), and the Cresset press set (Wolfe, 1928). Selections include those of the Elston press (1903), the Abbey illustrated volume, and the *Flower Poems* (Florence Castle, illustrator). Sir Edmund Gosse is represented by the corrected proofs of his *Gorham Hill* article on Herrick.

Other items of the Mandel Collection which will be of interest to students of the seventeenth century are the rare *A Shilling*, or the *travailes of twelve-pence* of John Taylor, his *Works* (1630), Drayton's *To the Majestie of King James* (1603), Poems (1608, 1619), *Folly-Obdion* (1622), Browne's *La-chrymæ Musarum* (1649), Suckling's *Fragmenta Aurea* (1646), a fine copy of *Corvæ Crudities* (1611), the *Folio Ben Jonson* (1616), Greville's *Remains* (1670), and D'Avenant's *Gondibert* (1651 quarto, and octavo, the latter a presentation copy).

The Mandel Collection contains many other early editions of the sixteenth and seventeenth centuries, together with first editions of more recent times, works of famous private presses, and of the great illustrators, and the related bibliographical studies. When time permits of a more adequate description of the material in the Mandel Collection, this information can be communicated to the readers of the *News Letter*.

Don Keister

MIL

- Chew, Audrey. "Joseph Hall and John Milton." *ELN*, XVII, 274-295.
Hall and Milton were very much alike in many of their opinions, especially on manners and morals. Though they had "very real grounds for disagreement" on numerous subjects, both reflected "standard Protestant opinion" on personal and domestic conduct.
--William Sleane, Dickinson College.

JOURNAL OF ENGLISH AND GERMANIC PHILOLOGY

- Cocks, A. L., and Stroup, Thomas B. "The political implications in Lee's *Constantine the Great*." *JEP*, XLIX, 506-515.
Constantine parallels political developments of 1683 much more closely than has been heretofore recognized.
Turner, W. Arthur. "Milton's Two-Handed Engine." *JEP*, XLIX, 568-568.
Here identified as the look of St. Peter's door.
--Ray L. Armstrong, Lehigh University

JOURNAL OF THE HISTORY OF IDEAS

- Yost, R.M., Jr. "Locke's Rejection of Hypotheses About Sub-microscopic Events." *JHI*, XII, 111-120.
Argues Locke's dissent from the prevailing belief that hypotheses about sub-microscopic events would speed the discovery of knowledge about the visible (non-microscopic) world.
--Erwin B. Knowles, Pratt Institute.

MILTON REVIEW

- Miles, Josephine. "The Language of the Donne Tradition." *ER*, XIII, 37-49.
Defines the "Donne tradition" in terms of language, distinguishes it from the Spenser-Milton sort of poetry, and finds that it has value in the present (Frost, Cummings, Eliot).
Stein, Arnold. "Structures of Sound in Donne's Verse." *ER*, XIII, 20-36.
Suggests that sound in Donne's poetry does more than reinforce the meaning--it is an expression of the poet's personality and taste. (The second part of this article will appear in the next *ER*.)
--Dan A. Keister, University of Akron.

LONDON TIMES LITERARY SUPPLEMENT

- Review of G. R. Cragg's *From Puritanism to the Age of Reason. A Study of Changes in Religious Thought within the Church of England, 1660 to 1700*. *LTS*, 2,555, 40.
An "excellent book" on a neglected subject.
Review of Campbell R. Hene's *The Life of Dr. John Radcliffe, 1652-1714*. *LTS*, 2,555, 47.
A "gentle and kindly" book about the not-so-gentle benefactor of Oxford University.
Heppe-Nicholsen, Hedley. "King Charles's Speech on the Scaffold." *LTS*, 2,557, 69.
Quinet's statement (in his *History of the English Revolution of 1640*) that Charles recommended that the English religion be strengthened by taking the advice of "Roman Catholic Divines" was based on an erroneous translation made for him of a dispatch of the Dutch ambassador. The dispatch speaks only of "most pious theologians."
Review of Francis F. Madan's *A New Bibliography of the "Silen Maslika" of King Charles I. With a Note on the Authorship*. (Oxford Bibliographical Society.). *LTS*, 2,558, 88.
An excellent bibliography, but Mr. Madan "adds nothing to the elucidation of the authorship."
Review of George R. Noyes's revised edition of *The Pastical Works of Dryden*. *LTS*, 2,559, 93-95.
After praising Professor Noyes's "admirable" book, this front article goes on to point out how important for Dryden were the "kinds" of poetry as defined in Renaissance criticism. Dryden, at least in his best work, carefully defined the "kind" of poem he intended to write and then kept before him the models and laws of that "kind," thus observing "decorum."
--Dan A. Keister, University of Akron.

MODERN LANGUAGE NOTES

- Snuggs, Henry L. "Jonson's Definition of Comedy." *MLN*, LIV, 543-544.
Jonson's definition of comedy in "Every Man out of His Humour" was derived from Minturno's *De Poeta*.
Hunter, William B. "A Note on *Lycidas*." *MLN*, LIV, 544.
In describing sheep-rot in "Lycidas," Milton used Aristotle's *Parts of Animals* or some renaissance adaptation of the same work.

Whiting, George W. "Christ's Miraculous Fast." [Page 3]
MLN, LXVI, 12-18.

Christ's freedom from the pangs of hunger during his fast in *Paradise Regained* is proof that he is divine and not "perfect man." His divinity is revealed at his baptism and in the fast and is but "eclipsed during the temptations."

Holaday, Allan. "Thomas Heywood and the Low Countries."

MLN, LXVI, 18-19.
with reference to a pamphlet of 1641 called "The Black Box of Rome Opened", Holaday argues that the journey of Heywood to the Lowlands occurred between 1590 and 1615 and suggests 1613-1614 as a "guess" based on an interesting possibility.

Falk, Signi. "Plautus' *Ferax* and Middleton's *A Trick to Catch the Old One*." *MLN*, LXVI, 19-21.

Evidence is offered to show that the Latin drama may have provided suggestions which Middleton combined with other material for the composition of *A Trick to Catch the Old One*.

Wardropper, Bruce W. "Honor in the Sacramental Plays of Valdivielso and Lope de Vega." *MLN*, LXVI, 81-88.
De Vega shows the conflict of the two codes of honor by using its figure as a principal theme in his plays and opposes the code in his novels. Valdivielso, first a priest and then a dramatist, viewed the code as false, unreal and un-Christian.

Legouis, Pierre. "Dryden's Letter to 'Ormond'." *MLN*, LXVI, 88-92.

Legouis suggests that a letter of Dryden's dated "The first day of winter, 1698" is addressed to the Duchess of Ormond, rather than to the Duke, and that it expresses thanks for a gift received.

Gohn, Ernest S. Review of *Studies in Spenser, Milton, and the Theory of Monarchy*, by Ruth John. New York: King's Crown Press, 1948. *MLN*, LIV, 562-564.

By placing the theology of the poem on a humanistic level, the author fails to support her suggestion that *Paradise Lost* is the "making of the greater man." Milton would probably find Miss Wohl's interpretation of his belief in perfectibility "uncomfortably heretical."

Savage, James E. Review of *Hollo Luke of Normandy or The Bloody Brother, a Tragedy Attributed to John Fletcher*, George Chapman, Ben Jonson and Philip Massinger, edited by J.L. Jump. Liverpool: University Press of Liverpool, 1948.

The second quarto (1643) is chosen as basis for text; two scenes are attributed to Jonson, two to Massinger, three to Chapman, and seven to Fletcher; and the date of the play is set at 1624-25.

French, J. Milton. Review of *A Strange Metamorphosis of Man, Transformed into a Silcock, ascribed to John Fletcher*, London, 1634, edited by Ian Cameron Allen. Baltimore: The Johns Hopkins Press, 1949.

With an attractive format, this book is a "pleasant little contribution to one of the entertaining bypaths of Caroline literature." The editing is kept to the "necessary minimum"; the introduction and notes cover only eight pages each.

Scott-Craig, T.S.K. Review of *Biblical Criticism and Heresy in Milton*, by G.H. Conklin. New York: King's Crown Press, 1949.

The author shows as unnecessary the supposition that Milton was directly indebted to rabbinic Hebraists. Milton "in his heretical opinions...followed strictly his professed...method of adherence to Scripture alone...under the guidance of the Holy Spirit."

Kelley, Lawrence. Review of *John Milton's Complete Poetical Works*. Reproduced in Photographic Facsimile. A Critical Text Edition Compiled and Edited by Harris Francis Fletcher. Volumes III-IV. Urbana, Illinois: The University of Illinois Press, 1948.

These last two volumes of Fletcher's facsimile edition of Milton's poetical works show profit from criticism of the two earlier volumes. The style of Professor Fletcher, however, continues to be "difficult, dull and verbose." There is still the "failure to draw a clear line between hypothesis and fact" and still "fruitless preoccupation with detail for its own sake." The tediousness of Fletcher's task partially accounts for its weaknesses.

Thomas, Sidney. Review of *George Chapman--the Effect of Stoicism upon his Tragedies*, by John William Wier. New York: King's Crown Press, 1949.

Dr. Wier fails to prove that "Chapman became progressively less effective as a writer of tragedy because of his increasing devotion to Stoic doctrine." Thomas also questions the author's assumption that Stoicism and tragedy are necessarily incompatible.

Goodhouse, A.S.P. Review of *Milton's Samson and the Christian Tradition*, by F. Michael Krouse. Princeton: Princeton University Press, 1949.

The work is most valuable as a history of the Samson tradition. Its danger is that it might be "supposed to explain more than any tradition can possibly explain."

Harris, Brice. Review of *The Court Site of the Restoration*, by John Howard Wilson. Princeton: Princeton University Press, 1949.

Taking nothing for granted, Wilson's book gives "the most accurate historical portrait of these notorious" (Continued on page 204)

Gardner, William Bradford. *The Prologues and Epilogues of John Dryden: A Critical Edition*. Published for the University of Texas by Columbia University Press. New York, 1951. 361pp. \$4.50.

"As a class, the prologues and epilogues of Dryden are the richest and best body of his occasional verse....They give, more adequately than any other division of his work, a notion of his various powers: his speed, his precision, his weight, his melody, his tact." This opinion of Mr. van Doren is generally acknowledged by students of John Dryden, who will welcome, therefore, the publication of these products of his "superbly off-hand genius."

Dryden was not only the most accomplished but the most prolific of Restoration pro-epilogue writers. We now know that he composed 102 of these pieces -- there may be others that the future will bring to light. Of these, about one-half were designed to accompany his own plays. The others he was commissioned to do for various special occasions, such as the opening of a new theatre, the revival of an old play, or the production of a new one by one of his fellow dramatists. Altogether he wrote 16 to introduce new plays. Patently it meant something to authors like Shadwell, Tate, Lee, Southerne, and Etherege to have the poet help inaugurate their productions. And we know from Colley Cibber's account how the actors vied for the privilege of speaking his pieces. His genius in this genre was by no means ignored in his own day.

Of these 102 pieces (according to Dr. Gardner's dating), 19 were written in the first decade of the Restoration, 37 in the '70's, 32 in the '80's, and 14 in the last decade of his life. Thus, collectively, they constitute a brief chronicle of the period, mirroring as they do the life and the manners and the thought of the age. Moreover, they give us an insight into Dryden himself. As Dr. Gardner remarks in his introduction, "they reveal the multiplicity of his interests, show his artistic and intellectual growth, and display his remarkable humanity."

It is to be regretted that Dr. Gardner did not develop this statement as the thesis sentence of his introduction, the least satisfactory part of his book. Still the best account of Dryden's prologues and epilogues is contained in the few pages Mr. van Doren devoted to them in his *John Dryden: A Study of his Poetry*. A thorough study of them remains to be done. Particularly interesting would be an investigation of Dryden's prosodic development. One would like to see illustrated Mr. van Doren's contention that "it was largely from the sixty-five [?] prologues and epilogues which he had written by 1681 that the author of *Abraham and Achitophel* had learned to wield irresistible satiric cadences." Dryden was not one who lapsed in numbers. The careless ease, the naturalness, the suppleness and the flow, the vigor and the point of his later poems were an acquisition, not inherent. Such a study as I have in mind would reveal how and by what means his mature style was achieved, for his pro-epilogues do indeed show the growth of his artistic powers.

In the notes to his edition Dr. Gardner makes no claim to originality. He has attempted, as he says, merely to bring up to date the previous scholarship relating to these poems: "With the valuable early work of Sir Walter Scott, Bell, Christie, Saintsbury, Seargent, Noyes, and Summers, I have

integrated the recent discoveries of Hiscock and Han and the scholarly contributions of Bennett, Bredvold, Macdonald, Nicoll, Osborn, Thorn-Drury, van Doren, Miss Wiley, and others." The book is not, however, a variorum edition. And again it is to be regretted that the editor was not a better husband of his space so as to make room for more of the contributions of these scholars. To note that Pepys as well as Dryden was a "connoisseur of women's legs" (p.221) may be amusing but it is likewise illuminating. One would willingly do without such trivia and the mere expansion or elaboration of the notes of previous editors if it made place for all the elucidations that, let us say, Professor Ned B. Allen in his *Sources of Dryden's Comedies*, as well as others, have provided. Further, the reader scarcely needs to be told that "Salvages" was Dryden's way of spelling "savages," when it is quite clear from the context, or that "on tick" means "on credit" (p.198), a phrase which is, indeed, in current use. To gloss such words while passing over in silence terms like "wit," in its several different meanings, "invention," "dead colours" signalizes again a lack of husbandry. Attention may be called in passing to the editor's glosses of "guineas" (p.216, note?) and "Bug-words" (p.149, note23) which seem to indicate that he has missed completely the signification of these expressions in their present context. There are other errors that could be cited, both of omission and of commission -- errors of a careless nature, typographical errors (to be found also in the introduction), errors of ambiguity; suffice it to add, that perhaps the most glaring omission is the lack of any adequate explication of the critical implications of those prologues and epilogues which are concerned chiefly with literary criticism. Whatever may be the deficiencies of his notes, it must be admitted that Dr. Gardner has collected a great deal of scattered information for which the Dryden student will be grateful.

As for the text, Dr. Gardner states that he has attempted what Saintsbury promised but failed to do: to reproduce "what Dryden wrote and not what some forgotten pedant thought that Dryden should have written," and that accordingly he has based his text on the "first editions published during Dryden's lifetime, except in the case of several poems which Dryden himself is known to have revised for subsequent editions." He has made no alterations save to correct "eleven obvious typographical errors" -- what these errors were is nowhere indicated in the notes. In view of the fact that Dryden was extremely careless in revising and in seeing his works through the press, one may query whether it is not the prerogative of the modern editor to engage in sensible emendation. It seems probable, for example, that in the Prologue to *Amboyna* Dryden wrote "map" even though the text reads "May," in the line: "No May shows Holland truer than our Play" (p.53, line 26). Again, in the Prologue to *Trifling* one suspects that Dryden intended "plays" where the text reads "lays": "Bad lays are best decry'd by showing good" (p. 89, line 34). Noyes adopts both of these emendations. In brief, it is not at all certain that the texts of the first editions published in the poet's lifetime represent "unadulterated Dryden."

Despite the many limitations of Dr. Gardner's edition, it is a book that the student of Dryden may well be pleased to own: for here are collected all the prologues and epilogues that the poet is known to have written, reproduced in type that will gratify the myopic with plenty of marginal space for one's private annotations. In such a format the poems strangely take on a new life.

A. A. Murphree
University of Florida



"AND INDEED THIS IS THE PRIME USE OF PEREGRINATION."

Not the least of the joys of Florida is that Yankees visit it. In the course of their travels throughout the state, they tend to pass through Gainesville. James Osborn (Yale), one of the founders of 17th C. NEWS, honored us with such a visit in mid-March and was joined in a luncheon party by a group of Florida professors. These included Antz Ores, whose article on Milton's prosody in *SANLA Studies in Milton* (forthcoming from University of Florida Press next winter) furnishes strong reasons for restoring *Samson Agonistes* to its traditional date, late in Milton's life; and Edwin Kirkland who has been working on Milton's folklore. Also present were A. A. Murphree, whose specialty is Dryden's criticism, William Ruff, Thomas Pyles, Harry Warfel, and C. A. Robertson, chairman of the Florida English Department. Professor Osborn was full of news of the scholarly world. After the lunch, he provided a number of the news items which appear below and made some useful suggestions for improvements in this quarterly. We hope that other scholars visiting Florida will likewise honor us with a visit.

The Mid-West Renaissance Conference will be held at Northwestern University on April 14. Of the papers announced, only one would seem to be of especial interest to students of the 17th C., that of Michael F. Moloney on "Milton and Three Greek Thinkers."

The eighth annual Renaissance Meeting of the Southeastern States will be held at the University of North Carolina, on April 28, 1951. The program is not yet determined.

THE CLARK LIBRARY ACQUISITION OF 17TH C. MS. NEWSLETTERS

L.C. Powell, Librarian at UCLA, now in England on a Guggenheim Fellowship, has utilized the occasion to select interesting acquisitions for the collections under his charge. From our British under-cover agents we learn that he was the last bidder on an important collection of ms. newsletters at Hodgsons Auction Rooms last December. The collection was catalogued as follows:

- Lot 456 News-Letters - About 220 News-letters, mostly written on folio sheets, with post marks, covering the years 1682-3, 1694-5, & 1705, directed from London to Madam Pole, or Germain Pole, Esq. at Radbourn, Derby.
- Lot 457. The Post Boy, 179 numbers between August 22, 1695 and June 19, 1697, with MS News-Letters containing supplementary news, mainly domestic, written on the blank sheet of each number, addressed as above, folio, unbound.
- Lot 458. The Post-Man, about 340 numbers between June 12, 1704 and Dec. 14, 1710, with MS News-Letters....as above.

These manuscripts have been added to one of the best collections of 17th C. books and manuscripts in the world, that in the William Andrews Clark Library in Los Angeles. They will not be available for some time and may be restricted to special students. But Dr. Powell and the Library officials are to be congratulated.

A few copies of Dobell's celebrated 1918 catalogue may be obtained if 30¢ for each is sent to Percy Dobell & Son, 24 Mt. Ephraim Road, Tunbridge Wells, Kent, England.

(Continued from page 3)

takes that we shall ever have."

--- review of *The Gay Couple in Restoration Comedy*, by John Harrington Smith. Cambridge: Harvard University Press, 1948.

The fortunes of gay lovers are traced from Elizabethan comedy to Steele's day and the victory of "exemplary comedy" [sentimental comedy].

Albert S. Johnston
Georgetown College

MODERN LANGUAGE REVIEW

Parsons, A. E. "A Forgotten Poet: William Chamberlayne and 'Pharonada'." *MLA*, XLV, 296-311. Makes a fresh study of the Royalist Chamberlayne's heroic poem *Pharonada*, 1659, discovering hitherto unsuspected biographical and topical elements, and restating its literary excellences. Fills out the life of Chamberlayne from interpolated passages in the poem which are thinly disguised personal experiences of the Civil War; makes a conjectural analysis of the action which shows the original and revised allegorical designs, the second strongly influenced by Barclay's *Argenis*.

Bryant, Joseph Allen, Jr. "John Stow's Continuator and the Defence of Brute." *MLA*, XLV, 352-354. Shows that it was probably Edmund Howes and not John Stow who wrote the two passages in the *Chronicles of England*, 1615 and 1631 (fifth and sixth editions), which defend the truth of the Brutus legend; for he wished a secure starting point for his theory that British history progressed cyclically, undergoing mutation every 500 years.

Stein, Arnold. Review of A. Davenport's edition of *The Collected Poems of Joseph Hall*. *MLA*, XLV, 373-378. "Mr. Davenport has provided us with the first authoritative text of Hall's poems. He has worked carefully and well; the student of Elizabethan literature and the student of satire will find this volume indispensable."

Sharpe, R. B. Review of Mary Grape Hyde's *Playwriting for Elizabethans, 1600-1608*. *MLA*, XLV, 377-379. The author "proceeds on the principle that 'it is still possible,' though no Elizabethan critic wrote down the rules for us, 'to deduce an Elizabethan dramaturgy from a study of the conventions of the plays that are extant.'" "Interesting and rather ingenious book."

Gordon, D. J. Short Notice of Laurens J. Mills's edition of Peter Marston's *Senile Odium*. *MLA*, XLV, 423. "First published in 1633." "It is in the familiar vein of humanistic University comedy." "Mr. Mills's version, though far from elegant, ... seems to be accurate." --S. Blaine Bwing, Lehigh University.

MODERN PHILOLOGY

Huntley, Frank L. "The Occasion and Date of Sir Thomas Browne's *A Letter in a Friend*." *MLA*, XLVIII, 157-171. Argues from internal and external evidence that the young man who died is Robert Leveday and the recipient is Sir John Pettus. Since Leveday died in 1656, the letter in its initial form came closer to *Hydriphobia* than to *Christian Morals*.

Keast, W. B. "Bibliographical Article--Dryden Studies, 1895-1948." *MLA*, XLVIII, 205-210. Reviews Mack's recent bibliography favorably and submits over a hundred items to be added to it. --F. L. Huntley, University of Michigan.

PHILOLOGICAL QUARTERLY

Newman, Franklin B. "Sir Fulke Greville and Giordano Bruno: A Possible Echo." *PQ*, XLIX, 367-374. Lines in the Chorus Terentius of Greville's *Mustapha* may have been influenced by a passage in the first dialogue of the *Spaccio*.

Louthan, Donaphan. "The *Tome-Tomb* Pun in Renaissance England." *PQ*, XLIX, 375-380.

The pun was abnormal, but possible. "The relative infrequency of the abnormal pronunciation ... should lead us to examine each potential pun of this type with the greatest of care, to determine whether or not its context makes an ambiguity inevitable."

Stewart, Bain Tate. "Hermetic Symbolism in Henry Vaughan's 'The Night.'" *PQ*, XLIX, 417-422.

An examination of their Hermetic associations intensifies the symbolic meanings of the veil, of darkness, and of the dew.

Coolidge, Lowell W. "That Two-Handed Engine." *PQ*, XLIX, 444-445. The identification of "that two-handed engine" with the "Sheep-hook" is figuratively appropriate, since the pastoral staff was traditionally recognized as an instrument of discipline.

--Kurt Weber, University of Maryland

PMLA

Chew, Andrey. "Joseph Hall and Neo-Stoicism." *PMLA*, LIV (1950), 1130-1145.

Joseph Hall was a Stoic only in a limited sense. He did not belong to "the group of thinkers who were slowly edging Revelation out of the door in favor of the light of natural reason." He was not the sort of Neo-Stoic who "took an overbearing pride in man and man's ability to control fate by the use of reason." Hall did believe in "the greatest

possible control of the appetites and passions," but this belief "could also be equated with the average sixteenth-century notion of the Aristotelian golden mean," a belief difficult to dissociate from puritanism. Hall's "puritanical tastes were often similar to those of Seneca," but this means only that Hall belonged, as Seneca had, to "those who put virtue ahead of pleasure." Hall's Stoicism is most pure and clear in literary or stylistic matters; though his style may have been influenced as much by Tertullian as by Seneca, he borrowed literary forms from Seneca. Aside from that, he was Neo-Stoic chiefly in borrowing or adapting from Seneca "certain precepts for the achievement of tranquillity." He used some Stoic teachings for Christian purposes, but his Stoicism probably looked more backward to medieval Christianity than forward to eighteenth-century rationalism.

López-Morillas, Juan. "Unamuno and Pascal: Notes on the Concept of Agency." *PMLA*, LIV (1950), 998-1010.

Despite the apparent disparity between the orthodoxy of Pascal and the heterodoxy of Miguel de Unamuno, the thinking of Unamuno is sometimes remarkably parallel to the thinking of Pascal. The "psychological link" between the two men is most close in matters in which religious differences seem most profound. This view is explored in connection with Unamuno's *Agonía de cristianismo*. Unamuno's concept of life as an unresolvable conflict between "reason" and "intuition" on the battlefield of a divided ego, and also in connection with Pascal's differentiation between *connaissance de raison* and *connaissance de coeur*. Unamuno found in Pascal another like himself who built a system of thought upon contradictions, whose very life was an *agonía* of contradictions.

--F. Michael Krowse, University of Cincinnati.

REVUE DE LITTÉRATURE COMPARÉE

Bonne, Gabriel. "The Amie Franco-Anglaise du XVIIe siècle: John Locke et l'abbé Du Bos (avec 14 lettres inédites de Du Bos à Locke)." *RLC*, XLIV, 443-520. The strength of a personal friendship and an intellectual co-operation shown in Du Bos' letters from Aug. 1698 to Jan. 1705. Letters treat of personal matters, astronomy, cartography, geography, medicine, theology. Establish Locke's authorship of *An Introductory Discourse to Churchill's Collection of Voyages*, make Du Bos first disseminator of Cotte's translation of the *Essay Concerning Human Understanding* in France.

Cassagnan, M. "Glances à travers Trois Littératures." *RLC*, XLIV, 575-579.

Glances parallel to Webster's *White Devil*, III.1, in P. J. Toullet's *Contre Rime*, LIV. A parallel to Shakespeare's *W. V.1*, in Gentier's *Ernest Robert*.

Tucker, J. E. "The Earliest English Translations of Scarron's *Nouvelles*." *RLC*, XLIV, 557-563.

A study of English translations of the *nouvelles* by John Davies of Kidwelly helps to evaluate 17c. taste in literature, illustrates importance of 17c. France as intellectual clearing house for England, fills bibliographical lacunae in standard sources.

Corbet, Charles. Review of *Corvantes in Russia*, by Evgenia B. Turkevich. Princeton U. P., 1950 No. VII, Princeton Publ. in Mod. Lang. *RLC*, XLIV, 587-599.

Turkevich makes a conscientious study of the debt of Pushkin, Gogol, Turgeniev, Dostoevsky, and others to Corvantes. An important contribution, richly documented, more statistical than critical.

--Alice A. Hatch, University of Kentucky.

SCRUINERY

Walton, Geoffrey. Review of M. M. Mahood's *Poetry and Humanism*. *Scrutiny*, XVII, 277-80. Objects to generalizations without sufficient basis in detail and thinks that Miss Mahood lacks "a focussing literary-critical discipline."

--Don A. Keister, University of Akron.

RENAISSANCE REVIEW

Brooks, Cleanth. "Milton and the New Criticism." *SR*, LIX, 1-22. Milton's use of metaphor is not "radically different" from Donne's. Donne, however, forces the reader to examine his metaphors closely. Milton seems simpler, but is not.

--Don A. Keister, University of Akron.

STUDIES IN PHILOLOGY

Moore, John Robert. "Milton Among the Augustans: The Infernal Council." *SE*, XLVIII (1951), 15-25. "It was precisely as an arch-rebel that Milton was commonly mentioned during the reigns of William and Anne....The one part of *Paradise Lost* best suited to the most urgent literary needs of the Augustans was the Infernal Council." --Wm. B. Hunter, Jr., Wofford College

Abstracters reported no seventeenth-century material in the following journals, either because the current issues contain none or because no issues later than those reported in the last *ML* have appeared: *American Literature* (Ray L. Armstrong, Lehigh University), *American Quarterly* (M. F. Heiser, University of Iowa), *English* (Don A. Keister, University of Akron), *Hispanic Review* (Edwin S. Knowles, Pratt Institute), *Bunting Library Quarterly* (John C. Stephens, Jr., Emory University), *New England Quarterly* (M. F. Heiser), *Review of English Studies* (Don A. Keister).

(Continued on page seven)

"HE THAT HATH TAKEN A TRUE ALTITUDE OF THINGS."

Though Donald Lemen Clark is probably best known to our readers as a scholar devoted to the 17th Century, his official position is that of Professor of Rhetoric at Columbia University. In this capacity he wrote an essay on "The Place of Rhetoric in a Liberal Education," (*Quarterly Journal of Speech*, XXXVI, 291-95). He is worried because modern academic educators in colleges and universities mistrust the arts of making and doing, including rhetoric. "Academic leaders consider our arts as professional--not a legitimate part of a liberal arts program. Rhetoric, speech, dramatic arts are likely to fall of complete acceptance by the teachers of those subject matter courses which involve bodies of knowledge. *Areopagitica* is literature. It is academic and belongs in a liberal arts college. Likewise *Hamlet*. But instruction in public speaking and play-writing, it seems, involve exercises in mere skills. They are not academic. If not professional, they should be extracurricular like football."

For Professor Clark, rhetoric is a valid part of a liberal education. He points to the desperate need in our day of imposing upon the world of chaotic phenomena, an order of understanding. But it is to the arts which synthesize, not to the sciences which analyze, that we must look. "John Milton showed himself to be an artist, a rhetorician as well as a poet, when he described God's creation of the world in *PL*. You will recall that he described God going about it as an artist would. God started with a lot of chaos from which he created the ordered world whose celestial spheres sounded musical notes in ordered harmony....In our liberal arts colleges it is rhetoric alone, as the culminating art of the arts of language, which is equipped to teach the student how to order his knowledge, to order his thoughts in speech and writing. Perhaps I should have said organize. For that is the image in Milton's mind when he placed as the culmination of the curriculum which he planned for his dream school in his *Tractate on Education*, 'those organic arts which enable men to discourse and write perspicuously, elegantly, and according to the fitted style of lofty, mean, or lowly.'"

Professor Clark again cites Milton in connection with the danger that rhetoric may suffer from "malnutrition for lack of the minerals and vitamins of literature and logic, of history and philosophy, of the political and social sciences." "John Milton...directed that his students be not taught the arts of speaking and writing until they were well read in the sciences: 'From hence and' not till now will be the right reason of forming them to be able writers and composers in every excellent matter, when they shall be thus fraught with universal insight into things.'"

M.L.A. - ENGLISH VI.

An exceptionally large group gathered for the meeting of English VI held at the Hotel Statler on Thursday, December 28, 1950. Some, no doubt, attended with expectations of intellectual and verbal fireworks as what the presiding officer, Charles M. Coffin (Kenyon), characterized as the two handed engine of Milton criticism was wielded in public. Those who sought sensationalism were as disappointed as others were pleased. Of course there were witty asides and barbs of satire but, much more important, there was a strong tendency toward agreement.

Professor A.S.P. Woodhouse (Toronto) opened with a half hour paper on *The Historical Criticism of John Milton*. He was followed by Professor Cleanth Brooks (Yale) whose paper was called *Milton and Critical Re-Estimates*. The papers are summarized by their authors in this issue.

Each paper was interesting in itself, their combined effect, however, was even more interesting and may well prove to have great significance for Milton scholarship. For it was apparent that there was a meeting of minds and a hope that the two ways of criticism might be made to complement each other in the interest of a fuller and more subtle interpretation of Milton.

In discussion Professors Merritt Y. Hughes (Wisconsin) and Arnold S. Stein (Washington) stressed the tendency toward unity with evident approval. Time was not available for general discussion.

In a very short business meeting Arnold L. Williams (Michigan State) was elected chairman and George W. Whiting (Rice Institute) Secretary.

Donald A. Roberts

"I'LL SPEND MY PENNY WITH THE BEST HE THAT WEARS A HEAD."

Will British and other foreign readers please note on page 2 of this issue the arrangements now made whereby they can subscribe to SEVENTEENTH CENTURY NEWS in British currency at the special courtesy rate of 4s a year?

J. C. Maxwell, Esq., to whom such subscriptions should be sent, formerly taught at Balliol College, Oxford, and is now a Lecturer in English at King's College in the University of Durham at Newcastle upon Tyne. Mr. Maxwell is engaged in a new edition of *Titus Andronicus* for the Arden Shakespeare. His recent note on *Comus* is abstracted elsewhere in this issue. A short article by him on Donne and the 'New Philosophy' will appear soon in the *Durham University Journal*, and a note linking a passage in *PL* with a Homeric Hymn is forthcoming in *MIL*.

"LOOK HERE UPON THIS PICTURE, AND ON THIS." Page 6

A note in the JOHNSONIAN NEWS LETTER prompted us to write to Frances Sharf Fink, 104 Clark Road, Brookline 46, Mass., who is making a check-list of eighteenth century portraits, to discover whether or not her work extended also into the seventeenth century, and what her procedures were. She replied, "I do not know of anyone who is making a check-list of seventeenth century portraits...I began by working in the local museum (Museum of Fine Arts, Boston) where I got thoroughly acquainted with all their holdings in oils and prints from the eighteenth century. From this collection, I made careful notes on cards (3x5). Similar cards might be printed:

SEVENTEENTH CENTURY PORTRAITS WITH LITERARY ASSOCIATIONS IN AMERICAN COLLECTIONS

SITTER: _____
ARTIST: _____
MEDIUM: _____
DATE: _____
NOW AT: _____
PROVENIENCE: _____

"Museum catalogues are limited and antiquated sources of material, but museum staffs are most co-operative in answering inquiries. The Frick Library in New York has a portrait catalogue that is full of profitable leads, though often the facts noted have changed. All material must be checked against other sources and facts carefully brought up to date.

"The question of what to do about the hundreds of prints in the field is one that I have not answered for myself. They have been a liberal education in the period, but where to draw the line at listing them, I do not know. I have limited my hunt to pictures in American collections but have been urged to extend that horizon. However, I have not kept strictly to portraits of writers, but have included the people with whom they gossiped, intrigued and amused themselves, the political lights who colored their opinions and the lesser lights who made the fringe of the cultural fabric. Iconography may also include coins, medallions and such items, which I have not yet touched.

"Scholars everywhere are spontaneously and generously helpful and each mention of my project in the *Johnsonian News Letter* has brought new finds. Perhaps this notice will bring me eighteenth century news from your seventeenth century readers! Since I find a great deal of seventeenth century material in my searches, I shall now save it to turn over to whoever undertakes this project."

Is someone already engaged in preparing such a check-list for the seventeenth century? If not, it is to be hoped that Miss Fink's example will stimulate such a worthwhile project. The SEVENTEENTH CENTURY NEWS LETTER will welcome further information and suggestions in this connection. We would further point out that since our method of printing is by a photo-offset process, we can reproduce any prints and drawings provided to us by readers.

THE MILTON DINNER

The third Milton dinner took place at the New School in New York on the evening of December 28, 1950. Some fifty Miltonists gathered about the cocktail table and the banquet board to honor Charles Grosvenor Osgood, a notable Milton scholar for half a century.

Professor Robert R. Crowley (Princeton), the toastmaster, after a felicitous introduction presented three speakers who voiced the collective laud and honor of the group for its special guest. The speakers were Professors Douglas Bush (Harvard), J. Milton French (Rutgers), and Merritt Y. Hughes (Wisconsin).

At the request of the Chair, Professor Donald C. Dorian (N.J. College for Women) talked informally about his recent book *The English Didactic*.

The usual booklet of quotations chosen from the writings of the guest of honor by those present was distributed as a remembrance of the occasion.

Good wishes, via telegrams, were sent to former guests of honor, James Holly Hanford and William Haller.

Congratulations were despatched to Professor Theodore Banks (Wesleyan) on the appearance of his book *Milton's Imagery*.

Those present voted, two to one, to approve the formal organization of the group as a Milton Society. The project will be considered at an early meeting of the committee which has been arranging the dinners. Members of this committee are J. Milton French, William Haller, James Holly Hanford, Merritt Y. Hughes, Charles U. Osgood, David M. Stevens, and Don M. Wolfe.

- Donald A. Roberts

"THE THEATRE (THE POETS MAGIC-GLASS..)"

The January 1951 conference of the Folger Library heard a paper by George Winchester Stone, Jr. (George Washington Univ.) on "A History of London Dramatic Performances, 1660-1700." Mr. Stone, who holds a Guggenheim Fellowship, is rewriting a large section of English theatrical history with a group of collaborators.

SOUTHERLY (R. G. Bawren, University of Sydney), **William and Mary Quarterly** (M. F. Heiser), **Tulane Studies in English** (Thomas B. Streup, University of Kentucky).

No reports were received on the following journals: **Cornell Literature** (John Owen, University of Florida), **Essex and Quaker** (Kester Svendsen, University of Oklahoma), **Studies in Bibliography** (Fredson Bowers, University of Virginia).

ABSTRACTS OF BACK NUMBERS

PMLA

... Arthur D. Matthews, Univ. of Miami

Shepherd, Henry R. "A Review of Edmund Gosse's *From Shakespeare to Pope*." **PMLA**, I, 149-155.

Regrets "popular point of view." Finds book superficial and over simplified. Especially deplores lack of historical perspective and tendency to divide literature rigidly into periods.

No 17th C. items in vols. II and III.

Greene, Herbert E. "The Allegory as Employed by Spenser, Bunyan and Swift." **PMLA**, IV, 145-193.

Distinguishes allegory from metaphor and personification. Concludes that although Bunyan's allegory is not sustained he was more successful in this medium than was Spenser.

THE CAMBRIDGE JOURNAL (CJ)

Jaffé, Michael. "Sir Thomas Browne at Midnight." **CJ**, II, 752-757. B.'s interest in dreams and magic is significant. For him, the proper study of the universe is man the microcosm, studied at Night when all the elements of chaos are present for out of full chaos the true cosmic solution may be apprehended. The imaginative flight between chaos and cosmos is to be tempered with reason. Scientific experiment is to be joined to free speculation. The Empire of Truth is circular; we must investigate it by minor circles. "Oblivion and her poppy, the ghost of a Rose and the dream, therein lies the essence of Browne."

Maxwell, J. C. "The Pseudo-Problem of Comus." **CJ**, I, 376-377. "The doctrine that virginity is, or is symbolic of, a uniquely blessed state, or is one that evokes special divine protection, is not central to the poem. There is no suggestion that the Lady's virtue is narrow or one-sided. There is no contradiction between either the 1634 version as a whole, or the Lady's speeches in particular, and the doctrine of the Epilogue." For Milton, here as in the *Apology for Smect*, "chastity and love" went together. "He could not say everything at once, but why should he?"

Danby, John F. "Jacobean Absolutists: The Placing of Beaumont and Fletcher." **CJ**, III, 515-540.

"I propose... to look at the position B. & F. occupied in their contemporary world... to examine what they actually did in one of their serious plays *Philaster*... bearing in mind their present-day neglect, when practically all other Jacobean have had their vogue, to hazard a fresh placing of their work." They supplied the basis of... the Cavalier mentality. Their serious plays symbolize a world split in every way. Their prime affiliations are with the tradition of the Sidneyans and the metaphysicals. They fit into a world of fermenting civil war. The decadence they reflect has been a condition permanent since their time.

Emmet, Dorothy. "Descartes on Body and Mind: After 300 Years." **CJ**, IV, 67-82.

The problem still eludes us and cannot be solved by appeal to the uses of language. We are trying to interpret not two things, a body and a mind in juxtaposition, but the unity of a human being in all his functions; but we have no concepts in which to express this satisfactorily, nor anything as firm to put forward as was D's 2-substance theory in his day.

Hinton, R. W. K. "The Transformation of the Universe 1500-1700." **CJ**, III, 674-685.

Newton adopted heliocentrism because he knew it in the mathematical way of Copernicus, Kepler and Galileo, supported by Galileo's observations. He could formulate problems of bodies in motion, because G. had established the science of dynamics and had revealed the principle of the combination of forces. He could express simply the mutual interaction of one tendency with another, in Cartesian geometrical method. He did not have to explain motion because impetus was inexhaustible, but had to explain elliptical motion. He united math. and physical thought by showing that a mass could truly be treated as a math. point; and explained the interaction of the cosmos by the equilibrium of centrifugal force and mutual attraction.

Danby, John F. "The Poets on Fortune's Hill: Literature and Society, 1580-1610." **CJ**, II, 195-211.

The social placing of poets helps explain literary content, tone and form. Sidney typifies the poet above patronage seeking greatness; Spenser, poets for whom poetic truth is mixed with desire for prestige & patronage; Donne, the gentleman-poet misfit cultivating anti-idealistic song & anti-social satire (Behind his *Letters* is the plight of the unemployed.); Jonson, having conquered the commercially-organized world of public theaters before invading the field of 'greatest persons', had a sense of security and independence. The poet whose livelihood is made in theatrical business is seen in Shakespeare.

Praver, Siegbert. "Burton's 'Anatomy of Melancholy.'" **CJ**, I, 671-89. B. set out to repay Oxford happiness by writing for educated, general readers on the problem of Melancholy--as physician to cure bodies, as divine to comfort souls, as satirist to reclaim from folly, and so to lead men to self-knowledge and humility before God. But his remoteness from the world caused 3-fold failure in his

serious purposes. Instead, he entertained, subordinated useful instruction to delightful information from varied 'authorities.' The collector, raconteur, & quotation-manipulator swamped serious purpose in delightful irrelevance. B. the artist foiled, all unawares, B. the scientist and divine.

--J. Max Patrick, Florida.

SHRIMP'S QUARTERLY (QQ)

Clarke, George Herbert. "Christ and the English Poets," **QQ**, LV, 292-293.

A rapid listing of poems throughout English literature which touch upon Christ. Those of the 17th C. are numerous.

Macklem, Michael. "Love, Nature and Grace in Milton." **QQ**, LVI, 534-47. The duality of humanism and Puritanism, reason and revelation, nature and grace, is resolved for Milton by the Neo-Platonic doctrine of love. "The Miltonic doctrine of love is a compound of reason, allied to the Aristotelian ideal of temperance, and the mystic harmony of nature and grace, derived from the Platonic ideal of eros."

Stewart, H. L. "Hobbes and his England." **QQ**, LVII, 510-519. H. mirrors "the very form and pressure" of his England. His moods reflect successive disillusionments, even the recurring fanaticisms of the time. Between his phases of enthusiasm (whether for royalty or for republic, but always for power) there were intervals of a calm half-genial and half-cynical.

Duffrénoy, Marie-Louise. "François Bernier et la Gépétique." **Revue de Pathologie Comparée et d'Hygiène Générale**, 3-7.

B.'s travels in the last 1/4 of the 17th C. led him to observe that racial differences are genetic, not a direct effect of different climates.

HORIZON

Heywood, Terence. "Some Notes on English Baroque." **Horizon**, II, 267-279.

Catholic, Latin Baroque impinged curiously on the Protestant, Teutonic North. It flowered in England with Inigo Jones' York Stairs on the Embankment, the porch of St. Mary's Oxford, & in the megalomaniac Vanbrugh at Blenheim, but was no reaction against non-existent classical authoritarianism. Palladianism grew up alongside the broken outline, uncleanliness & lack of frontality already there, with an analogous literary development from Rumpism, Wotton's prose and Petrarchan conceits to the Metaphysicals, emblematicists & Browne. A distinct school of poets, the Pecussants, linked Medieval and Metaphysical. Parallels are seen between twisted shafts in paint and statue and Donne's twisted conceits and the spiral movement of *Stille coudes*. Crashaw developed this baroque feeling.

--J. Max Patrick, Florida

BOOKS AND ARTICLES WHICH YOU MAY HAVE OVERLOOKED.

Taylor, F. Sherwood. "An Early Satirical Poem in the Royal Society." **Notes and Records of the Royal Society of London** V (1947), 37-46.

Suter, Rufus. "Salomon's House: a Study of Francis Bacon." **Scientific Monthly** LXVI (1942), 62-66.

Stimson, Dorothy. "The Critical Years of the Royal Society, 1672-1703." **Journal of the History of Medicine** II (1947), 283-98.

Cadbury, Henry J. "Penn, Collinson and the Royal Society." **Bulletin of the Friends Historical Association** XXXVI (1947), 19-24.

Reveals Penn's keen interest in the Royal Society, of which he was elected a fellow in 1681.

Zinner, Ernst. "Zur Ehrenrettung des Simon Marius." **Vierteljahrsschrift der Astronomischen Gesellschaft** LXXVII (1942), 77. Provides a biography and bibliography of Simon Marius (d. 1624), discoverer of the satellites of Jupiter and rival of Galileo.

Taylor, F. Sherwood. *Galileo and the Freedom of Thought* (Library of Science and Culture VII). London, Watts, 1938.

Herpin, A. *Essai sur Francis Bacon. Ses Opinions sur la Médecine* Paris, Baillière, 1947.

Campanella, Tommaso. *Epilogo Magno (Fisiologia Italiana)*. Roma, B. Accad. d'Italia, 1939.

Oppenheimer, Jane M. "John Hunter, Sir Thomas Browne and the Experimental Method." **Bulletin of the History of Medicine** XII (1947), 17-32.

Stewart, H. F. "Blaise Pascal." **Proceedings of the British Academy** XXVIII (1942), 197-215.

Defosses, L. *Les Savants du XVIIe Siècle et la Mesure du Temps*. Lausanne. Edition du Journal Suisse d'Horlogerie, 1946.

Gregory, Joshua C. "Astrology and Astronomy in the 17th C." **Natura** CLIX (1947), 393-4.



A SEVENTEENTH CENTURY MUSICAL MISCELLANY

edited by

Robert E. Wolf
Robert E. Wolf



SAGITTARIUS SHINING BRIGHT

It is perhaps some inner need of each epoch to discover afresh for itself some earlier epoch on whose example it may rest its own insecurity before the tasks facing it. Our own, after a brashly self-confident time, seems to have come to a reaching back to the somehow parallel century of new ventures and old doubts we recognize as the seventeenth. In music, a plethora of new recordings and performing editions has, within the year, suddenly swept dust from library volumes and brought to the listening and playing public many of the hitherto rarest of seventeenth century delights. It is more than a matter of casual interest that these compositions remained for the most part museum-pieces until our present years. Perhaps the inner need for their sense of high tragedy and gallant comedy, their intimately expressive simplicity, and their formalized but profound meaningfulness was not acute in any period until ours.

The superabundance in the field of seventeenth century recordings is such as to make impossible more than a listing, a function fulfilled by the catalogues. It is the intention of your editor to highlight one or two composers only in each issue and, from time to time, to call attention to other current releases (with hopefully reliable warnings!).

Heinrich Schütz - self-Latinized Sagittarius - strides across the seventeenth century, a vital and venerable colossus summing up all the tendencies of his 1585-1672 life span. It was the peculiar destiny of Schütz to come into being precisely at an historical fulcrum and to sum up within his art production the transitional withering away and coming into being of the two ages, renaissance and baroque. Born exactly a century before Johann Sebastian Bach, he seems almost an older (and worthy) brother in his selfless consecration to German Protestantism. His secular works - including the first German opera - are for the most part seemingly irretrievably lost; he lives for us as the musical spokesman for the preservation of Luther's principles in a time when they were of more political than spiritual significance.

Ives Tinayre, great scholar and singer, has recorded an early motet (1624?) (in *Early German Church Cantatas*, Allegro LP 79, \$5.45). This is one of the few works of Schütz based on a church chorale - Schütz's aristocratic milieu and person had little interest in these popular forms. The chorale (from Johann Walther's *Choralesbuchlein* of 1524) is varied freely by Schütz with repetitions, interpolations and free conclusions. The opening vocal phrase is one of the truly starkly moving experiences in music. Tinayre, though aging, remains a great and deep-feeling interpreter. It is to be hoped that the energetically adventurous powers-that-be at Allegro Records will soon learn techniques of voice-recording.

A treasure of *Kleine Geistliche Konzerte* (1636-39) and *Symphonias Sacrae* (1647) is offered by Westminster (LP 50-43, \$5.95) performed by Hughes Cuened, tenor, and a Vienna ensemble. These brief solo psalm-settings, composed for single voice as a stop-gap when the Thirty Years' War dispersed the large chapel choirs, are pungently dramatic with all the skill of Schütz's teacher, Monteverdi, and all the ecstatic intensity of Schütz's own unswerving religious consecration. Cuened's performance is fresh and vital, though perhaps a trifle hasty in tempo (recording exigencies?). While it will never make us forget Max Melli's heart-rending interpretation of the first of these pieces (Anth. Son. #28), Cuened's performance is satisfying and admirably authentic in style. There is, however, no excuse for the company's failure to include texts in their program notes and - still worse - the titles of the *Symphonias*.

Gramophone Shop has issued an album of "Alto Cantatas of Buxtehude and Schütz" performed by Lorri Lail with ensemble conducted by the fine baroque specialist Finn Viderø (Album GSC-10, 6 12" records, \$15). I have not had the opportunity to hear these and cannot identify them without further details but respect both performers and auspices.

No more blissful Christmas music exists than Schütz's *Weihnachts-Historie* (1660-64) which last year was recorded under the direction of the fine musicologist Arthur Mendel (RKB Editions LP 3, \$5.95). When Schütz composed this work in his 75th year there was no precedent for a complete choral setting of the Christmas story. To his task Schütz brought all the resources of the Monteverdi opera, and it is a score in which each character is graphically delineated not only by voice-line but by an instrumentation vivid in color and contrast. Here is the Italian recitative *secco* in a fresh, thoroughly *gemuetlich* German idiom. Arioso and even arias are full-blown, and ensembles are wonderfully graphic. Reconstruction of the still missing portions of the elusive original manuscript was made by the director. Recording and performance are superb in every detail, full text is provided, and - wonder of wonders! - the soundly musical-logical program notes are written by the man most fitted to expound the work, Mr. Mendel himself.

Just released is *The Passion according to St. John* (1666) (Renaissance Records LP X-26, \$5.95). Here is another world indeed! In his three Passion settings Schütz approached his task with truly Faustian serenity; the ardent enthusiast for Italian dramatic reforms here turns to archaic German sources deep within the middle ages, setting aside all but the subtlest employment of the coloristic and dramatic devices which had until then formed the

very stuff of his composing. It is as if at the very height of the Baroque we were suddenly reminded of the dark depths from which all this splendor had arisen. These works are completely a cappella; not only chorus but also narrator and personages sing completely a cappella in long recitatives of a neo-Gregorian style in which only occasionally do the graphic, dramatic devices, which are so surely Schütz's, emerge to illuminate a high event. These are not colorless works but rather uncolored, and the stark facts of the Passion tragedy thereby reach us with so much greater force, just as the stripped essence of a Michelangelo drawing has greater impact than its final painted form, being all movement and tension devoid of the sensual tones which tempt us to linger over details. These are lonely works; they are not filled with the sense of pleading for religious participation which makes the Passions of Bach compelling experiences to this date, even for those who do not share the Leipzig cantor's doctrine. It is as if Schütz proclaimed, "These are the facts" without trace of doubt, whereas Bach, knowing himself to have an inner conviction whose outer formulae only were shared by his contemporaries, must exhort, overwhelm and transport his congregation with every device known to music in his time. Renaissance Records has given us a performance exact in details and profound in conception. Technically the recording is beyond caviil, and a separate brochure with text is included.

The reawakened interest in Schütz, initiated perhaps by Mr. Mendel's recording, is reflected in the publishers' lists and hence in public performances (two small churches in nearby suburban communities have recently performed major works of Schütz as part of their liturgical service - which is as it should be). The soundly edited and highly authentic Eulenberg miniature scores of Schütz's dramatic works are again available through the Peters Edition. The modern, practical edition of the *Christmas Story* prepared by Mr. Mendel for his recording is published by G. Schirmer's and includes comprehensive and illuminating notes. Hinrichsen Editions (Peters) has a modern edition of the *Cantiones Sacrae*: "Ponder my Words, O Lord". Concordia Publishing House, St. Louis, has released score and parts for the *Sieben Worte* in a new edition (I have not had occasion to examine this and cannot testify to its authenticity). Bona Musica Publications, Long Island, N.Y., has recently published two *Symphonias Sacrae* in practical edition.

oooooooo

FROM THE JOURNALS

John Dowland

Mies, Otto Heinrich, "Dowland's Lachrymae Tune," *Musica Disciplina* (Am. Inst. of Musicology, Rome), IV (1950), 59. Dowland's "Lachrymae", like the Folia and Romanesca, is one of the most popular tunes in Elizabethan music and was used for many songs, string and lute pieces. It was cited in plays of Massinger and Middleton. "Flow my teares" presents the tune in purest form. Internal and external evidence adduced to prove Dowland the original composer. Its use in other works by Dowland and contemporaries discussed. (Editor's note: for a rarely authentic performance of Dowland hear male alto Alfred Deller's HMV record C 3951 -RHW).

The Italian Madrigal

Harman, R. Alec, "Kinastin's 'The Italian Madrigal'," *Music Survey* (London), III (Dec. 1950), 108. A review including detailed corrigenda with valuable and justified suggestions for revisions in the next edition.

18th Century Views on 17th Century Music

Mackerness, E. D. "A Marginal Critic of the 18th Century," *Music Survey*, III, 85. A Cambridge copy of John Ernest Galliard's translation of François Raguenet's "Parallèle des Italiens et des Français" (1702) has anonymous marginal comments on 17th century Italian and English composers, especially Purcell, showing that even in mid-18th century some connoisseurs remained who properly valued the 17th century English musical highpoint.

Sackcloth for Church Music

A review in the same *Music Survey* of Fellows' recorded "Anthology of English Church Music" (Eng. Col.) upbraids Fellows for a poorly sung, improperly transcribed, ignorantly annotated recording - "Sackcloth and Ashes for the British Council, for all their auspices; and may Heaven help the British taxpayer."

An Early Passion

Eggebrecht, Hans Heinrich, "Die Matthäus-Passion von Melchior Vulpius (1613)," *Die Musikforschung* (Kassel), III, (1950), 143. Excerpt from an unpublished Jena dissertation. Authoritative and thorough discussion of this landmark in the development of the dramatic Passion.

Buried Treasure

Rubensamen, Walter, "Music Research in Italian Libraries," *Notes* (Am. Lib. Assoc.), March 1949; Sept. 1949; Dec. 1950. The adventures of a U.C.L.A. musicologist in quest of buried treasures - which were found in plentitude. The Biblioteca Casanatense in Rome yielded a vast store of almost entirely unknown 17th century manuscripts of operas, cantatas, chamber duets. These are catalogued for the first time in this article, which is soon to be published separately. Dr. Rubensamen includes an informal account of his trials with Italian librarians and similar bureaucrats which is as entertaining as it is invaluable to scholars who may wish to follow through on his finds. (Editor's note: in personal communication Dr. Rubensamen tells me that his extensive listing represents a fraction only of this great find which may well be a landmark in musical research - RHW).

Strunk, Oliver. *Source Readings in Music History*. N.Y.: Norton, 1950. 919 pp. \$8.50. At very, very long last we have an anthology of music theory and an almost satisfying one at that. Here, in wisely if perhaps sometimes sparingly chosen excerpts, is a survey of musical thought from the Greeks to the "Hibelungen". The title is a bit misleading, for the emphasis is upon the theorists or on composers as theorists rather than upon history as such. In terms of our special interest, a rich selection from the Renaissance and Reformation lays the groundwork for the important documents of the challenging seventeenth century. The radicals and conservatives alike are here - Morley, Bardi, Galilei, Rinuccini, Caccini, Peri, Artusi, Corelli, Monteverdi, Viadana among them. In at least one instance, that of Caccini's *Nuove Musiche*, the editor has done great service in correcting and completing the long-standing translation. Source references are painstakingly given and are of considerable interest in some cases. In all, this is an important, well-edited and well-published volume not only for the musicologist but for the cultural historian, whatever his special field.

Wellies, Egon. *Essays on Opera*. Trans. Patricia Kean. London: Dennis Dobson, 1950. 158 pp., ill. \$5.75. (publ. by Roy Publishers, N.Y.). Egon Wellies has assembled his essays of a half-century ranging from studies on early baroque operas to discussions of his own works and theories. I am not at all sure that his thoughts on the beginnings of baroque in music hold up under historical examination though they are provocative enough. More valuable are his studies on the beginnings of opera in Vienna, Italian musicians at the Austrian court, and his very detailed accounts of music and action in Cesti's *Pomo d'Oro* and in the resplendent *Balletto a Cavallo* performed in Vienna in 1667 on the occasion of the marriage of Leopold I and Margareta Theresa of Spain. As for the future of opera, Wellies feels that "the representation of the heroic on the stage seems to be the only means of checking the process of disintegration which can be seen at work in the last few decades and of reawakening the feeling for scale in art." This is a sometimes stimulating and informative volume.

00000000

Music Libraries Move Forward

The reader of Dr. Rubenstein's Italian struggles will be cheered by Robin Lanfer's report from the 2nd World Congress of Music Libraries (Notes, Sept. 1950) which agreed on and took steps to implement these resolutions:

1. Church, college, conservatory and private libraries to be canvassed for reports on their musical treasures which may be unknown to research scholars;
2. An up-to-date edition of Ritzner's *Quellen-Lexikon* to be prepared, taking into account World War II movements of libraries;
3. Efforts to be made in each country to engage governmental support in a methodic program of microfilming of rare musical material;
4. Support to the International Archive of Letters by Musicians (Berlin) in establishing a universal bibliography of these.

The same issue advises that Alfred Einstein is preparing for publication a revision and elaboration of Emil Vogel's *Bibliothek der gedruckten weltlichen Vokalmusik Italiens 1600-1700* (which has had a preliminary printing in Notes).

17th Century Accessions at Harvard (Important items from the 1949-50 report of the Houghton Library)

- An act for the charitable reliefe and ordering of persons infected with the plague, 1630
Late magdalene lamentation for the losse of her master Jesus, 1601. Attributed to Gervase Markham.
Eclogae tres Virgilianae by William Hawkins, 1631
The two bookes of learning by Francis Bacon, 1605. With errata leaves.
The triumphs of the prince d'Amour by Sir William Davenant, 1635.
The Turke, a play by John Mason, 1610
A letter concerning Christmase by Bishop Hall, 1659
The Brownist conventicle by John Taylor, 1641
The kingdom of darkness by Nathaniel Crouch, 1688
A prayer-song by Daniel Cudmore, 1655
The epitome of divinity Poetically compos'd by Walter Franke, 1655
Spiritual songs by John Mason, 1683
Barnabas and Boanerges by Francis Quarles, 1644
Three private meditations by George Wither, 1665
Poetical piety by William Williams, 1677
Campanalogia; or the art of ringing improved by Fabian Stedman, 1677. The first published treatise on the ringing of changes.
 Ninety-six Jacobean and Caroline proclamations. titles not specified.
 Holograph ms. containing a number of compositions for the lyra-viol by William Lawes.
 Ms. Journal of Baron Somers of the Proceedings of the House of Lords for the period 17 May 1625 to 15 June 1626.
 Original ms. with corrections in the hand of Ktherage of the earlier part of the *Letterbook*. BM Add. ms. 11513 is a copy. Houghton report for 1947-48 reported the accession of the ms. of the unpublished part of the *Letterbook*.
 The Edinburgh (1599) edition of Sidney's *Arcadia*. This volume completes Harvard's collection of the editions of this work.
The life and death of Sir Thomas Moore by John Burns. A ms. dated 1599.

Donald A. Roberts

Lepel, Felix von. *Die Florentiner Edelkoute Bardi und Corsi und die Geburt der Oper*. Breslau: F. v. Lepel, 1950. 18 pp. DM 1.-

Bruera, Antonio. *La rivindicazione di Antonio Vivaldi nel decennale delle Settimane musicali veneziane*. Siena: Ricci, 1949. 32 pp.

Bucchi, Valentino. *L'Orfeo di Claudio Monteverdi* (Guida musicale). Firenze: Fieschi, 1949. 37 pp., illus., ms. L. 800.

Querel Gavalda, Miguel. *La música en las obras de Cervantes*. Prólogo de Juan Sedá Peris-Mencheta. Barcelona: Ediciones Castalia, 1948. 173 pp. ms.

Blow, John. *Begin the Song: Ode on St. Cecilia's Day, 1684*; also *Salvator Mundi*. Ed. R. Watkins Shaw. London: Hinrichsen (Peters in U.S.), 1950. Modern practical edition.

Prætorius, Michael. *Synagoga Musica*. Vol. 2: *De Organographia*, pts. 1 & 2. Trans. Harold Blumenfeld. New Haven: Yale University, 1949. vi, 80 pp. \$2.50. (Descriptions of organs and instruments; a partial translation of this monumental work).

Collected Works of William Byrd. Ed. W. J. Byrd. Vols. I-XVII now available of which I-XVII are new. N.Y.: Galaxy Music Corp.

Complete Works of Antonio Vivaldi being published by G. Ricordi & Co. in collaboration with the Istituto Italiano Antonio Vivaldi under direction of G. F. Malipiero - 75 vols. now ready.

CONTRIBUTORS

Your music editor presents this initial issue as a first and trial effort. Suggestions are very much in order since the justification for including this new section is its usefulness and useability. For the next issue a special section devoted to recent books on and recordings of Monteverdi is being considered. It is to be hoped that old subscribers to the SEVENTEENTH CENTURY NEWS LETTER will interest members of music departments in their schools in this publication.

Robert E. Wolf (University of California at Los Angeles)

"You may expect satisfaction concerning the Musick."

Our new Music Editor, Robert E. Wolf, teaches in the Music Department of UCLA. He brings with him the benefit of wide experience in many fields. In addition to many years as a psychiatric and medical social worker, newspaper columnist, and organizer of community welfare information and education agencies, he has been active as a composer, with performances in London, Paris, Vienna, the Scandinavian countries, and even China and Japan. Indeed, he was the only American composer whose works were performed at Hirohito's coronation ceremonies except for George Gershwin. Even the latter's work was performed in a transcription prepared by Mr. Wolf for Ruth Page, the concert dancer, with whom he was associated for many years. "It's goodbye to all that now," he comments in reply to our queries, "and happily so. Now I am a peacefully full-time member of the academy, grubbing up deservedly forgotten erudite works by drab-grey German scholars of the dismal nineteenth century who succeeded in despoiling the blooming beauties of the seventeenth century of all that makes them excitingly significant to us today." Mr. Wolf might have added that his researches center on Heinrich Schuetz.

"Through his glazed optic tube yet never saw."

"You should provide magnifying glasses with each subscription," writes one of our readers—or would be readers; for he finds our type so small and cramped that he has trouble in reading it. And he urges us to print less, larger. Would readers prefer less matter and less cramp? or shall we continue to crowd and condense the material printed in order to include as much as we do?

Our hope is that when we have shown how much worthwhile material can be provided some source of subsidy may be found. A subsidy of \$200.00 a year would make possible larger type more widely spaced. Nor need such a subsidy be given for more than a year or two: we are confident that by that time the growing number of subscribers would make the improved SEVENTEENTH CENTURY NEWS self-supporting.

"We think we speak more wit."

Future issues of the NEWS will be divided into departments devoted to music, abstracts, the different languages, science, theology, etc., each department being completely controlled by a special editor. Most of the Departmental Editors listed on our masthead have not yet had time to contribute to the NEWS, for most of them are newly appointed. We may therefore look forward to "raptures of futurity."

"Matters cognoscible and framed for our disquisition."

One of the main purposes of THE SEVENTEENTH CENTURY NEWS LETTER is to draw its readers' attention to articles and books about the seventeenth century and its manifold culture which might otherwise be overlooked. Have you published such a work obscurely? Have you run across a significant article or chapter unrecorded in our columns? If so, draw our attention to it. If possible, abstract it following the form used in our pages, and send it in to be published. By such means you will stretch what Browne calls "humane indignation."

RECENT BOOKS OF THE SEVENTEENTH CENTURY

The following list of current books would seem to be of especial interest to students of the seventeenth century. It is in no sense exhaustive.

- Ault, Norman. *Seventeenth Century Lyrics*. (New edition). Longmans. 25s
- Brinkley, Roberta Florence. *English Prose of the XVII Century*. New York: W. W. Norton. 1951.
- Cragg, G. E. *From Puritanism to the Age of Reason: Religious Thought in the Church of England from 1600-1700*. Cambridge Univ. Press. 12s 6d
- Crane, Ronald S. ed. *English Literature, 1600-1800: A Bibliography of Modern Studies Compiled for Philological Quarterly*. Vol. 1, 1926-1936. Princeton Univ. Press. \$5.00
- Finch, J. S. *Sir Thomas Browne*. New York: Schuman. \$3.50
- French, J. M. *Life Records of John Milton*. Vol. II. (Rutgers Univ. Studies in English, No. 7.) New Brunswick: Rutgers Univ. Press. \$5.00
- Gravit, Francis W. *The Piaras Papers*. (Univ. of Michigan Contributions in Modern Philology, No. 14, Feb. 1950.) A Catalogue of the papers of Nicolas-Claude Fabri de Piaras. Ann Arbor: Univ. of Michigan Press.
- Harford, C. H. and Simpson, Percy and Evelyn. *Ben Jonson*. Vols. IX and X. Oxford. 35s
- Herrick, Marvin T. *Comic Theory in the Sixteenth Century*. Univ. of Ill. Press. \$3.50
- Hone, Campbell E. *The Life of Dr. John Radcliffe, 1652-1714*. Faber and Faber. 15s
- Madan, Francis F. *A New Bibliography of the "Milton Basilica" of King Charles. With a Note on the Authorship*. (Oxford Bibliographical Society, New Series, Vol. III, 1949.) Oxford: The Society. Quaritch. 40s
- Moore, O.H. *The Legend of Romeo and Juliet*. (Contributions in Language and Literature, No. 13. Romance Language Series, No. 2.) Columbus: Ohio State Univ. Press. \$4.50
- Nicholson, Marjorie Hope. *Breaking of the Circle: Studies in the Effect of the New Science Upon Seventeenth Century Poetry*. Evanston: Northwestern Univ. Press. \$3.00
- Pomeroy, H. F. *Milton and Melville*. Univ. of Pittsburgh Press. \$5.00
- Purdon, C. B. *Producing Shakespeare*. (Theatre and Stage Series.) Pitman. 18s
- Rosse, A.L. *The England of Elizabeth*. Macmillan. \$6.00
- Schilling, Bernard N. *Conservative England and the Case Against Voltaire*. Columbia Univ. Press. \$4.50
- Sen Gupta, S. C. *Shakespearean Comedy*. Oxford. 15s
- Shakespeare, William. *Antony and Cleopatra*. (Edited by J. Dover Wilson. The New Shakespeare.) Cambridge Univ. Press. \$2.00
- Shakespeare, William. *Thomas's Edition of Shakespeare's Sonnets, 1609*. (Explanatory introduction by G. Longworth de Chamberlain.) Aldington, Kent: Hand and Flower Press. 65s
- Shakespeare, William. *The Sonnets*. (Illustrated by Steven Sparrier.) Leigh-on-Sea: F. Lewis. 21s
- Simpson, Indie. *The Secondary Heroes of Shakespeare*. Kingwood Press. 9s 6d
- Simpson, Percy. *A List of the Published Writings of Percy Simpson*. Oxford. 6s
- Stewart, Powell (Compiler). *British Newspapers and Periodicals, 1632-1800. A Descriptive Catalogue of a Collection of the Univ. of Texas*. Austin: The Univ. of Texas Press.
- Thorpe, James. *Rochester's Poems on Several Occasions*. (Princeton Univ. Studies in English, No. 30.) Princeton Univ. Press. \$3.00
- Traburne, Thomas. *Centuries of Meditations*. (New Edition.) F. J. and A. E. Dobell. 15s
- Watkins, Ronald. *On Producing Shakespeare*. Michael Joseph. 21s
- Whitaker, Virgil K. *The Religious Basis of Spenser's Thought*. (Stanford Univ. Studies in Language and Literature, VII, No. 3.) Stanford Univ. Press. \$1.50

— Thomas B. Stroup
University of Kentucky

English Prose of the XVII Century. Selected and edited by Roberta Florence Brinkley. New York: W.W. Norton & Company. 1951. Page 10

No teacher is ever entirely satisfied with an anthology, nor is he apparently ever satisfied quite to do without one. Hence there need be many, and of many kinds, so that all may choose and thus cultivate their several dissatisfactions, which some dissatisfactions are the blessed company of all faithful teachers.

Now, the prose of the XVII century is not so often put into anthologies as that of some other periods; for the texts (being "old spelling" and some perhaps hitherto unedited) are not so easily handled as those of later periods, nor the genres so well defined, nor the selections to be included quite so well settled upon by custom, nor the demand so great. And yet this is the period of the coming of age of English prose, the period most deserving of especial study by those of serious mind. Unfortunately, however, its masterpieces are more often acclaimed than read. It is also a period often broken in its presentation: an editor may be puzzled as to whether he should include materials up to the Restoration only, or whether he should finish out the century. The problems are manifold.

Miss Brinkley does not resolve all the difficulties: indeed she is not interested in doing so. She tries to make an honest book within the obvious limitations of space, set no doubt by her publisher, and the limitations observed in her companion volume of poetry for the same period. She tries to present a sound text by going back in most instances to the first, or more authoritative later, edition, though she gives slight indication of exact textual source for any given title. Faced with the extremely difficult task of selection, she has tried "to provide a body of significant material which will give some knowledge of the contrasting prose styles which developed and the great diversity of types which rose in the period;" and in this she has succeeded better than most. One might well wish, however, for some of George Herbert's prose, or Nicholas Breton's (though not much), or Lord Clarendon's. A few selections are new to anthologies, such as William Allen's (Edward Sexby) *Killing No Murder*, and some are not often represented, such as the selection from Margaret Cavendish's *Life of William Cavendish*.

Even more difficult is the maintenance of balance and proportion. In a volume this size (some 900 pages, single column) one may expect to find 86 pages given to Milton (with the old faithfuls and autobiographical bits from *The Apology*, *Reason for Church Government*, and *The Second Defence*); 87 to Walton, 61 to Dryden, and 60 to Donne (two complete sermons); but one wishes for more than 17 pages from Hobbes (a few pages from the earlier parts of *The Leviathan* to give grounding for the later reasoning) or 27 from Sir Thomas Browne. And yet proportions are remarkably good.

As to selections, the cry is for more. What are here are usually the best, but what about others so nearly so good? And of course there is the objectionable dorking and bobbing. It is shameful to cut off both the head and the tail of Dryden's "Preface to the Translation of Ovid's Epistles," especially since they are so short. It is equally objectionable to include only eight of Bacon's essays, in spite of Miss Brinkley's defence of her act (any sophomore anthology includes as many), though of course one is grateful for the uncommonly generous selection from *The Advancement of Learning*.

The general introduction, concise and well written, is an essay upon the theme that "The modern world evolved in the seventeenth century." It was the century of turning about to look toward the future. The point is well made, though like all such generalizations, subject to qualification. For the beginner, for whom the book was made, one might wish for more direction than one finds in this introduction. More of the facts of history would help political, social, and literary; and some consideration of the history of the development of prose style would seem most appropriate for such a book, to say nothing of criticism. But again one encounters the limitations of space; and indeed, there are histories of literature to which one might go.

The separate introductions for each author are likewise concise and effectively written, sometimes in a style reminiscent of the seventeenth century itself. Some of these might well be longer, especially so as to give attention to the prose genre it represents. For instance, more could be said here of Walton as biographer; and surely the title of one of the selections from Dryden might at least be mentioned in the introduction, if not some justification given for its inclusion. The list of books in the appendix is not the least useful feature. There is an index of authors and titles.

Miss Brinkley's collection will not cure the complaint against anthologies; on the other hand, it is not likely to aggravate the complaint greatly. The complaint will be satisfied, more or less, as usual; and the faithful will retain their divine dissatisfaction.

— Thomas B. Stroup
University of Kentucky



PLATE II Sir Thomas Browne
(From a phantasm drawing attributed to Legges. By permission of the National Portrait Gallery.)

"I COULD NEVER DIVIDE MYSELF FROM ANY MAN,"

Finch, Jeremiah S. *Sir Thomas Browne, A Doctor's Life of Science & Faith*. N.Y.: Henry Schuman, 1950. 319 pp., \$6.00.

If we knew that Milton's daughters unadvisedly refused to assist their blind father in his studies, biographers would paint touching pictures of a sensitive, lonely genius neglected by selfish, ungenerous offspring. But since we are told that they read Latin and Greek reluctantly to him, pity is squandered on them. Such sentimentality is misplaced. What professor would long hesitate to ask a secretary to type erudite or foreign material incomprehensible to her?

Sir Thomas Browne's favorite daughter, Elizabeth, also read to him. "And what a list it is!" comments Mr. Finch. "Plutarch, and Josephus, histories of Naples, Venice, 'some hundreds of sermons,' 'all the history of China'—some thirty volumes in all. *Dear Betty!* One wonders whether during those long evenings she yearned for home's love verses, or a French romance."

"Happy Betty!" would be more appropriate; for what an admirable picture of pleasant, mutually profitable home life is presented here! No doubt there were short evenings when Betty could satisfy herself with "For God's sake hold your tongue and let me love." But our belief is that she cherished those evenings with her father and shared his appreciation of histories and sermons.

Mr. Finch obviously reads the same kind of books himself, and reads them with a relish which he conveys to his readers. Like the ambitious Bacon, a biographer of Browne takes all knowledge as his province; and Mr. Finch ranges over the topography of Browne's plurality of worlds with easy erudition. The result is a comprehensive map not only of Browne's mind but of his age.

Despite some annoying clichés—"down through the centuries," "back through the decades," "down through the years," etc.—the biographer writes successfully for the common man and conveys interestingly and lucidly even the recondite and quaintly ingenious sides of Browne's works. Prime attention is given to science as a unifying principle in his life and writings. 17th-century medical education is revealed in its complexities and superstitions, but its progress from Galen to realities is also noted, and Browne's own major contribution to science is stressed: "the use of hypothesis, whereby a tentative theory is first reasoned out and tested." However, science is kept in perspective, while Browne's quaintness is rightly understressed. The romantic fascination of the occult for him, his interest in witches, his style, the careers of his sons, his religion, and his antiquarianism all receive due attention. Mr. Finch's scholarship is both comprehensive and up-to-date.

Here then is a life which undergraduates and average men can both understand and enjoy. Such readers will probably become more interested in Browne's life and period than in reading his works; after all, most of them are written in a subtle style beyond the reach of those for whom culture must be popularized. But it is no mean achievement to have succeeded in bringing to the common man such a rich panorama of seventeenth century life and such an entertaining guide to Browne's divided and distinguished worlds.

JMF

Henry Schuman, Inc., publishers of Finch's *Sir Thomas Browne*, are to be commended for that book and others concerned with 17th C. science in the LIFE OF SCIENCE LIBRARY. Outstanding in this series are Dorothy Stinson's *Scientists and Amateurs. A History of the Royal Society* (1948); F. Sherwood Taylor, *The Alchemists*; and, forthcoming in April, *Paracelsus*, by Henry M. Fatcher. Schuman has also published *Giordano Bruno*, by Dorothea W. Singer, and *One Stand Firm Still: The Life and Work of Copernicus*, by Theodore M. Ester. Of particular value to students of 17th C. thought is Ernst Carrerer's *Galileo's Platonism* (1947), which shows that Galileo went beyond but in harmony with Plato by using the classical Greek method of "problematic analysis" for physical thought as well as mathematical. Galileo used Platonic dialectic to distinguish things once confused and to unite natural phenomena previously thought to be disparate.

Taylor, Aline Mackenzie. *Next to Shakespeare: Otway's Venice Preserv'd and The Orphan and Their History on the London Stage*. Durham, North Carolina: Duke University Press, 1950. viii, 326 pp. \$6.00.

Taking for the title of her book the attractive phrase, "next to Shakespeare," from Goldsmith's pronouncement of 1759 that Otway was, "next to Shakespeare, the greatest genius England has produced in tragedy," Professor Aline Mackenzie Taylor of Newcomb College succinctly expresses the attitude toward Thomas Otway and two of his plays shared by critic after critic and spectator after spectator for more than a century. But it is the subtitle which states the nature of the book. Professor Taylor has given in the course of five chapters critical analyses of Otway's *Orphan* and of his *Venice Preserv'd*, the stage history of the two plays, and a recital of the dramatist's reputation from his time to our own.

A careful and judicious analysis of the two plays leads Professor Taylor to the conclusion that in both pieces there is an "unresolved conflict between heroic convention and domesticity." The combination of such antithetical qualities as heroic artificiality of plot and pathetic sentiment and naturalness of speech has led to the great diversity of reaction to the plays. By the eighteenth century, which primarily saw the domesticity and pathos, the plays were greatly admired. But by the late Victorians and by critics of our own age, who see "only bombast, artificiality, and excessive sentiment," the plays have been judged variously and sometimes as of questionable merit.

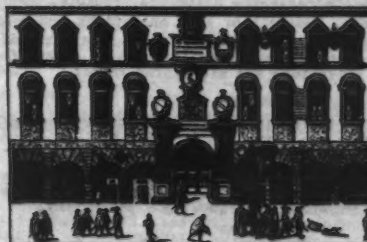
In a separate chapter for each, Professor Taylor takes the two plays through an historical survey of their stage careers from the initial performances in the late seventeenth century through their last revivals in the twentieth. Each account is handled chronologically with subdivisions according to the dramatic company or actor, as the case may require. In the relating of so much factual detail as is of necessity for a two and a half century survey, Professor Taylor keeps the chapters lively, as well as informative, reading by the use of anecdotes; criticism, formal and informal; and memoir. The chapters are "spiced" with wisely chosen contemporaneous quotations. One reads, for instance, of Otway's plays as interpreted by Betterton, Cibber, Garrick, Kemble, and Keane; by other persons of like degree; and by many, many lesser figures from the English theater.

The final chapter, entitled "The Reputation of Thomas Otway," carries critical estimates of Otway, man and poet, from John Dryden to Bonamy Dobrée. In brief space the author has given the rise and fall of an artist's reputation. One can only send up a voice of regret that the "tender Otway" now finds his fame as being "strictly academic."

Professor Taylor in two appendices has given information useful to the student of Otway. She lists the acting versions of *The Orphan* and of *Venice Preserv'd*, and also she gives a list of performances, with companies, dates, and actors, of the two plays. Moreover there are a bibliography and fifteen beautiful illustrations of actors from various eras in Otwayian roles. Also, the book is carefully documented by the use of copious footnotes.

In conclusion the present writer should like to take the occasion both to compliment Professor Taylor on her scholarly contribution to the drama of the Restoration and to send out a plea for further contributions of like caliber.

James R. Hodges
University of Florida



The Medical School of Padua
(From an old print.)

Reduced from one of the plates in Jeremiah S. Finch, *Sir Thomas Browne*

"Take you me for a sponge, my lord?"

Having no fear of a sea of troubles and no need for a sop protective against actors who drown the stage in tears, the Folger recently declined to purchase a Spanish edition of *Hamlet* published on leaves of cork.

"Men rashly mounting through the empty Skie, / With wanton wings."

The Folger has acquired an early example of journalistic reporting, *A True Relation of the Admirable Voyage and Travell of William Bush Gentlemen who... made a Voyage, in which he passed by Ayra, Land, and Water, from Lamborne in Berkshire to the Custom House Key in London* (1667), by Anthony Nixon.



WELBECK ABBEY MANUSCRIPTS

The Duke of Portland has deposited in Nottingham University Library a large collection of manuscripts from Welbeck Abbey. Part of it relates to the Cavendish and Holles families, who successively held the Dukedom of Newcastle in the 17th C.

These papers, which include miscellaneous correspondence and notebooks of the two Cavendish Dukes of Newcastle and John Holles, Duke of Newcastle, passed to the Bentinck family through the division of the estate of John Holles and the subsequent marriage of his granddaughter, Margaret Holles Harley in 1774 to Wm Bentinck, the second Duke of Portland.

Bentinck papers from the first Earl to the fourth Duke, his brother Lord Wm Cavendish Bentinck, and his son Lord George Cavendish Bentinck (late 17th C. to mid 19th) form the main part of the collection. Wm. Bentinck, first Earl of Portland, was the principal confidant of Wm. of Orange, in whose service the Bentincks first came to England. His correspondence with Wm. III is therefore of interest to Dutch as well as English historians, and has been edited and published by the Netherlands government.

Besides family papers, the Duke of Portland has sent to the University some 135 manuscript books. They range from Charles II's "Orders for the government of the Bedchamber" to manuscripts of plays and poetical works of the 17th and 18th C's, including a book of holograph poems of the second Earl of Rochester.

V. De Sola Pinto is preparing an edition of the Rochester poems for Routledge and Kegan Paul; he hopes to complete the ms. before coming to teach at Pennsylvania State this summer.

SOME NOTABLE BOOKS

Turner, F. C. James II. Macmillan, 1948. 544pp. \$5.00.

Warped in adolescence, premature in senility, tenacious of absolutist views which ensured failure as a King quite as much as his religious intolerance, James II is here vigorously portrayed in a definitive biography based on a careful examination of all available sources. J.M.P.

Murdock, Kenneth B. Literature and Theology in Colonial New England. Harvard U.P., 1949. \$4.00.

Lectures on Puritan literary theory and its application, claiming that Puritan writings gave logical clarity and pleasing homeliness to American literature.

Tibbitt, H. G. The Life and Letters of Sir Lewis Dyve, 1599-1662. Streatley Bedfordshire Historical Society, 1948.

A scholarly biography, too full of long quotations, on George Digby's step-brother, a wealthy Cavalier, who fought bravely for the King. His most intriguing exploit was an escape from his foes through a privy into the mid-winter Thames. J.M.P.

Barbour, Violet. Capitalism in Amsterdam in the Seventeenth C. John Hopkins Studs. in Hist. & Pol. Sci. S. LXVIII, no. 1. Baltimore, 1950. 171pp. \$2.50.

A commendable work on a city which was foremost in the rise of capitalism and particularly noteworthy in shipbuilding, realistic painting, printing, science, insurance, and philosophy. J.M.P.

Varley, F. J. (ed.) Mercatorius Aulicus. Oxford: Blackwell, 1948. 108pp. 5s.

Racy Royalist newspaper reports published in Oxford from Jan. 1642-3 to Sept. 1648 are here summarized and extracted, with a brief account of the editor, Sir John Birkenhead. This racy material is particularly useful for military historians. J.M.P.

Matthews, A. G. Walker Revised: Being a Revision of John Walker's Sufferings of the Clergy during the Great Rebellion, 1642-60. Oxford U. P., 1948. 40s.

Adding information carefully gathered from manuscript and printed sources, Mr. Matthews concludes that about 3,600 clergymen were ejected, although about 70% of the parishes were unaffected. However, many rejected clergymen were restored by the Tories.

Meikle, Henry W. Some Aspects of Later Seventeenth Century Scotland. Glasgow: Jackson, 1948. 36pp. 3s.

Despite political vicissitudes, Stair's Institutions of the Laws of Scotland (1681), George Mackenzie's promotion of the Advocates Library (1680-2), the foundation of the Royal College of Physicians in Edinburgh (1681), and the mathematical science of James and David Gregory showed the vitality of Scottish culture.

"BUT AS TO THE AUTHOR OF THESE SOLILOQUIES..."

"Who wrote the Eikon Basilike?" The Oxford Bibliographical Society has just published Francis F. Madan's A New Bibliography of the "Eikon Basilike" of King Charles I. With a Note on the Authorship (1951, London Distributors: Bernard Quaritch, 40s). Mr. Madan contends that the King began to write the book at Holmby, that Gauden copied and completed the King's loose draft, and that, during the Newport negotiations, Gauden sent his manuscript to the King, who accepted it as his own and revised it for the press. The reviewer in TLS (Feb. 9, 1951) objects that the evidence against Gauden is almost completely suppressed, and, in the course of a controversy on the matter (TLS Feb. 23, Mar 2, 1951), echoes the opinion that "none in their wits doubt" the King's authorship.

We invite comments from our readers on this problem.

A SUPPLEMENTARY INDEX TO THE HISTORICAL MANUSCRIPTS REPORTS

Dr. Eleanor S. Upton (Yale University Library), with the collaboration of George Parker Winship, Jr., Professor of English at King College, Tenn., is preparing to publish a Guide to Sources of English History, 1602-1660, in the Reports of the Royal Commission on Historical Manuscripts. It is an index supplementary to the indexes published by the Commission itself, and covers topics of historical interest other than persons and places. It is limited to MSS in privately owned collections in England and Wales as described in the first nine Reports and supplements to them.

The introduction notes the present availability of as many of the original collections as can be traced.

BOVINE TUBERCULOSIS OF THE LYMPH NODES OF THE NECK

George Fox: Book of Miracles, ed. with intro. & notes by Henry J. Cadbury. N.Y.: Cambridge U. P., 1948.

The editor has ingeniously reconstructed the greater part of the lost book, which tells of 150 miraculous cures of sick persons. Fox, a born healer, was also interested in herbal cures. His age, that of the Royal Society, was the one in which Charles II gave the royal touch to more than 90,000 people. The introduction throws useful light on medicine, science, and religion in the 2nd half of the 17th C. Fox's Book was one of many such as Wm. Turner's Compleat History of the most Remarkable Providences. Norman Penney's ed. of Fox's Journals (3 vols.) was published by Cambridge Univ. Press in 1911-25. J.M.P.

NOTES ON SVC BOOKS

(From the SECRETARY'S NEW SHEET, no. 16, Feb., 1951, of the Bibliographical Society of Virginia)

3225 The Carnall Professor....The work ought...to be entered anonymously under the title, with a cross-reference under Bolton /whose authorship was denied by his Executor./

24820. ...The Stationers' Register entry (Arber IV, 201) seems to indicate that the W. L. was William Lathan.

16824. ...The entry should probably...be made under Jones, Wm., B.D.

NOTES ON WING

A876. From Thomason Tracts II, 48, it is clear that the book was post-dated by Herringman. Entry could properly read "1654 /i. e., 1653/. The translation was Sir Kenelm Digby's. The book was entered in the Stationers' Register on Sept. 19, 1653. Miller's Herringman Checklist gives the wrong year in his IT citation.

A3514. Ascribed to Mr. Cotton in Stat. Reg. Jan. 10, 1656/7, II, 105.

B5787 and B5877 are duplicates.

C751-2. VIU has another variant imprint: by T.F. for John Rothwell and Giles Calvert, 1646.

C3309. The Steele reference should read 3683-4. The CH copy recorded here as Steele 3683, for example, is Steele 3684.



Ernest F. Sixta (Iowa State), Fulbright Fellow, is working at the University of London on "Economic Paternalism in England: The Reigns of Elizabeth and James I."

SCIENCE

ABSTRACTS FROM ISS

Christian Huwens and the Development of Science in the Seventeenth Century, Longmans Green, 1947, by A. E. Bell, is "to be regarded only as a beginning" of an account of H's life and scientific work, yet no student of 17th C. science can neglect it. A full study of H., based on the readily available 20-volume set of his works is sorely needed.

The selections in Holmes Boynton's anthology, *The Beginnings of Modern Science. Scientific Writings of the 16th, 17th and 18th C's* (New York, Walter J. Black, 1948), deal with matter and motion, light, heat and fire, air and chemistry, electricity, the earth and its waters, structure of the human body, science of healing, and what scientists thought about science. The extracts, all in English, cover most major scientists of the 17th C., including Hooke, Newton, Bacon, Descartes, Pascal, Gilbert, and Harvey.

Atlantica, by Olaf Rudbeck (1690-1702), ed. Axel Nelson, has been published in 3 vols. by Almqvist & Wiksell of Upsala, in its Swedish text (1937-48). This immense work also exists in Latin in various libraries including the Bodleian, where part of it is in manuscript. With stupendous erudition, Rudbeck attempts to prove that Sweden was identical with Plato's Atlantis and was the cradle of human culture.

In Fontanelle, une "Philosophie" Desabusa, Paris, Vrin, 1947, F. Grégoire comprehensively analyses P.'s conception of nature, relativistic Cartesianism, scientific method, conception of God in nature, his dogmatic opposition to Newtonianism, and his philosophy concerning the human spirit, society, the value of knowledge, and the problem of action.

GALILEO



Olsted, John W. "The 'Application' of Telescopes to Astronomical Instruments, 1607-1669. A Study in Historical Method," *Isis*, XL, 213-225.

Such application began about 1666 and culminated about 1670. The article demonstrates conclusively the evil consequences of neglecting historical method when writing scientific history.

Zirkle, Conway. Review of Charles E. Ravens, *English Naturalists from Hecatan to Ray. A Study of the Making of the Modern World*, Cambridge U. P., 1947, *Isis* XLIX, 198-97. After a brief medieval survey, an examination of Renaissance naturalists, popularizers and explorers climaxes with "the coming of modern man" in Browne and his *Religio Medici*. Since Browne did not accept Copernican astronomy, believed in witches, and thought of man as living both in visible and invisible worlds, such a climax is a shock.

Bjinton, Crane, Review of Herschel Baker, *The Dignity of Man. Studies in the Persistence of an Idea*, Harvard U. P., 1947, *Isis* XXXII, 199-200.

Baker, a Harvard English professor, contends that "from Socrates to Milton" men agreed on a dignity of man which sets him apart from the rest of creation. The 3rd section of the book, on the Renaissance View of Man, extends into the 17th C. Baker notes many relics of Aristotle and the Schoolmen in Bacon, and believes that the philosophical implications of the new science since the 17th C. have unsettled or demolished the evaluation of human nature which gave the Renaissance its central meaning.

Koyré, Alexander, "A Note on Robert Hooke." *Isis* XLV, 195-196. To credit Hooke in *Micrographia* (1665) for anticipating Newton's early suggestion that terrestrial gravitation extends to the moon is to ignore that this extension was made by Kepler in 1609 and, less clearly, by Gilbert in 1600. Hooke lacked mathematical training and appreciation; hence he missed the discoveries made later by Newton, in optics & physics, Hooke remained Baconian.

Sarton, George, Review of J. Jeuning, *Petrus Plancius, Theologus et Geographus (1592-1621)*, Amsterdam: Van Kampen, 1946, *Isis* XL, 213. As a theologian, Plancius was a Calvinist opposed to Arminians, Roman Catholics and Lutherans. He taught geography as one of the humanities, not as a natural science. His map-making reflects the commercial development of Amsterdam. Though one of the first to understand and use Mercator's projection, he believed that temperatures increased in high latitudes and that a NE passage to the East Indies could be found--fancies which led to disastrous expeditions.

Stimson, Dorothy, Review of Benjamin Farrington, *Francis Bacon, Philosopher of Industrial Science*, N.Y., Schuman, 1949, *Isis*, LI, 219-16.

Queries the thesis that B's work, through insistence on putting knowledge to the test of practice, was the turning point between ancient and modern thought. Was not B. seeking in Aristotelian fashion to assemble and classify facts with little emphasis on their "number, weight and measure" in contrast to the new 17th C. science? Hence he ignored Copernicus, Harvey, Gilbert, Galileo. There are some grounds for regarding B. as "last of the schoolmen of the Middle Ages." In any case is not the true goal of science truth for its own sake, not the improvement of industry or the betterment of man's lot? B.G. 17th C. astronomical discoveries.

Hellman, G. Doris, Review of Max Caspar, *Johannes Kepler*, Stuttgart: Kohlhammer, 1948, *Isis*, XLV, 216-19.

"A comprehensive, unprejudiced, definitive biography... most detailed and scholarly." Excellent section on *Epitome Astronomicae Copernicanae*. Throws much light on educational theories and idea of world harmony. Includes account of K's mother's witch trial.

Loria, Sino. Review of Giuseppe Gabrieli, *Il carteggio Lincoo della Vecchia Accademia di Federico Cesi (1603-1630)*. (In: *Accademia dei Lincei, Memoria, serie V, Classe di scienze morali, storiche e filologiche*, VII (1938-43), 7-1446, *Isis* XLV, 113-114, (in Italian). These documents of the first great European scientific academy (founded by Prince Federico Cesi in 1603 at Rome) throw light on such men as Galileo and G. B. Della Porta and are a "must" for students of seventeenth century scientific thought.

Koyré, A. Review of The Royal Society, *Newton Tercentenary Celebrations*, Cambridge Univ. Press, 1947, *Isis*, XLV, 116-116.

Refers to other recent books on Newton. Stresses need for a complete, critical ed. of N's works. Comments on the mystical element in N.; his study of Boehme; his intuitions in mathematics; Lord Keynes' view of N. as "last of the magicians"; infinitesimal calculus as the mathematical expression of becoming as opposed to being; Lucretian influence on N.; and N's influence on contemporary science.

Shapley, Doris, "Pre-Huyghenian Observations of Saturn's Ring." *Isis*, L, 12-19.

Between 1612, when Galileo became aware of the problem of explaining Saturn, and 1656 when Huyghens guessed the ring, other observers came close to accurate description but were hampered by imperfect instruments.

Dufrenoy, M. L. "A Precursor of Modern Anthropology: François Bernier (1620-1688)." *Isis*, XLV, 27-29.

B. not only introduced European culture (e.g. Cassendi, Descartes, and Harvey on circulation) to India but also stirred French imaginations with descriptions of the glamorous orient. He contributed to genetics, bio-geography & anthropology, anticipating by 264 years A. Legendre's conclusion that the 'yellow' race is a mixture of black and white & does not correspond to any somatic fact.

"Approximate directions for crossing a complicated landscape."

The student who has not decided which poets he likes best is not qualified to read even an elementary history such as Miss C. V. Wedgwood's *Seventeenth Century English Literature* (Oxford University Press, 1950), the latest addition to the Home University Library. On the whole this is an excellent short history living up to the publisher's blurb as "a demonstration of learning graced with enthusiasm and delight." Miss Wedgwood grapples competently with her central problem, the change from Jacobean to Restoration, and gives a simple and lucid account of the development of the middle style in prose. Chapter VI entitled "Practical Prose" is by far the best in the book; perhaps this is so because she pursues her thesis so vigorously that she does not stop to pass judgment. She believes that practical prose was called forth by the conflicts of the middle of the century. She spends three chapters on the prose, drama, and poetry of the Jacobean age, one on Donne and Caroline poetry, one on Milton, and three on poetry, drama, and prose of the Restoration. There is a selected bibliography and an author and title index.

In general Miss Wedgwood tends to spend too many words assessing her authors. It is pleasant to have one's opinion confirmed when she rates Otway over Dryden as a dramatist, but these subjective evaluations, which she does not have room to support, are neither history nor criticism. For example, she remarks that Chapman's Homer "retains, as no other English translation does, the weight and insistent forward thrust of the original." This is very interesting, but unless she shows how it was accomplished and why it was accomplished only in the early seventeenth century, she has arrived nowhere. The second defect in the work is that she repeats many half truths about the century. Ideally if a history does not offer new interpretation or new data, an anthology ought to be substituted. An example of this habit of careless generalization is that "In the opening twenty years of the seventeenth century there is still an atmosphere of blithe confidence, which breaks down little by little into the tentative anxiety, the slightly apologetic who-cares, who-knows attitude of the Caroline age, accompanied by an increase in introspection and moral earnestness whenever the lighter mood is abandoned." Such oversimplification can be dangerous to the unwary student striving for understanding. To pick the obvious example, it would be difficult to describe Donne's poems as blithely confident or untypical of their period.

However, this is a handbook, and though more matter can be jammed into the outline form, it is pleasant to have it in a readable prose like Miss Wedgwood's. Like the seventeenth century the twentieth is a time of shortcuts to learning and as a shortcut this is superior.

John Owen - Florida

SAMLA

The newly organized Donne Discussion Group held its first meeting during the SAMLA meeting at Knoxville, November 24, 1950. Robert L. Hickey of the University of Tennessee served as moderator. Eight Donne enthusiasts took part in the discussion of the general topic, "What should be the course of future studies in Donne?" It was the consensus of opinion of the group that a new edition of Donne's prose is badly needed. Several members revealed that they are working on articles on Donne. The group decided to make the Donne Circle a permanent part of the annual SAMLA meeting.

Political Ballads of the Restoration and Eighteenth Century Page 18

Everyone knows that any amusing entertainment one finds at an MLA meeting is extra-curricular. Therefore, one person I know who attended her first MLA meeting got an entirely false impression. The first thing she heard was not a scholarly paper but "Conference 15: Political Songs of the Restoration and Eighteenth Century," and that conference was very entertaining.

Of course, it was scholarly too. Mr. Arthur H. Scouten of the University of Pennsylvania was group leader, and he would naturally not plan a dilettante program. But everyone there, I am sure, thoroughly enjoyed the songs themselves. Mr. A. S. Limouze, of New York State Maritime Academy, did the singing, accompanying himself on a guitar. Both his voice -- a fine, manly baritone -- and his musical talent were admirably suited to the purpose of showing what the songs were really like.

Mr. Limouze sang two groups of songs. The first song of group I was "When the King Enjoys This Own Again," by Martin Parker. This is said to have been the most popular pro-Stuart song ever sung. It remained popular with Jacobites up to and after 1745.

The second song was of a different nature: "The Blackbird," a Jacobite ballad disguised as a love song. The "Blackbird," ostensibly the loved one, was evidently Bonny Prince Charlie. Jacobites knew who was intended, and it seems to have been popular. At any rate it has been found in recent times in the Ozarks. Of course, the political origin of the song is long since forgotten, but it lived on, through its own merits.

The third song of the group was "Lillibulero." The words are by Lord Wharton, music by Henry Purcell, according to Chapel's *Popular Music of the Olden Time*. The song satirized the Irish papists, and was so popular, according to Burnet, that "The whole army, and at last the people, both in city and country, were singing it perpetually." Wharton, according to Mr. Limouze, boasted that "it cost the King (James) three countries."

After this first group of songs, Mr. Richard Vowells of Queens College lead an interesting and instructive discussion. Following the discussion, Mr. Limouze sang a second group of songs. The songs of this group were all satirical. First there was "A South Sea Ballad," a satirical street commentary on the great Bubble. The second song of the group was "The Cameronian Cat," a Jacobite satire on the Scottish Presbyterian Whigs. The third song was the delightful satire, "The Vicar of Bray," about the religious turncoat who remained in favor under Charles, James, William, Anne, and George, and who plans to continue in favor, no matter what happens.

The last satire was "An Ode for the New Year, by Colley Cibber, Esq." One would expect an example of personal satire to refer to Cibber. The words may have been by Pope. Mr. Limouze found that the words fit the tune of "Chevy Chase" so well that he was of the opinion that the song was written to be sung to that tune in Cibber's day. Certainly his own admirable singing of it made his speculation plausible.

Most papers which are read at MLA meetings are published and can be read later. This discussion was almost unique in that the only possible way to get the benefit from it was to be present. The words to these songs without the music, tell less than half the story. Mr. Limouze caught the spirit of the time, and his singing and playing ably conveyed that spirit to those of us who were fortunate enough to be present. It is no wonder that my amateur came out of conference thinking the MLA meetings are a lot of fun.

James L. Wilson (Florida)



JOHN WARD HOUSE
THE ESSEX INSTITUTE
SALEM, MASS.

TO THE LEFT is the kitchen of the 17th Century John Ward House in the grounds of the Essex Institute in Salem, Mass. As described by Amelia E. MacSwiggan, Secretary to the Director, the kitchen "is a comfortable and homely room, furnished with old pine furniture. The fireplace is interesting, having an old-time jack and spit, the only means the housewife had for cooking meats. A tall settle is nearby, typical of an early kitchen, where it was placed facing the fire, on which the family sat in comfort to read after the evening meal. On the opposite side of the room is the conventional large cupboard well arrayed with old pieces of pewter and treen, better known as wooden ware. This cupboard is painted red and makes a good background for the soft lights of the pewter. There is a hutch-table set with cloth and wooden plates ready for the family repast. A butter churn stands nearby as well as noggins and piggins made of wood, skewers, large ladles, long-handled spider, meal bin, basket strainer for making cheese, and various other kitchen accessories used during the 17th century."



BACON

PHILOSOPHY



PHILOSOPHY

Two treatments of Leibniz are to be found in *Proceedings of the 10th Internat. Congress of Philosophy, Amsterdam 1948, 1145-52, 1949*; "Leibniz et la Scolastique Contemporaine," by A. Boehm, and "Pascal et Leibniz," by J. Guéron.

Pour Comprendre la Pensée de Lord Bacon, Bordes, 1949; by Pierre-Marcel Schuhl, summarizes Bacon's ideas, gives selections (in French) from his works, and provides a good bibliography.

The World of Ideas

"THOSE CHIMARRICAL DISCOURSES OF THE FIFTH MONARCHY."

Tuveson, Ernest Lee. *Millenium and Utopia. A Study in the Background of the Idea of Progress*. U. of California Press, 1949.

Dr. Tuveson has penetrated into the jungle of 17th century chiliasm. He has not only left a clearly marked trail for others to follow but has emerged successfully with a rich bag of discoveries.

The early Christian belief that an earthly utopia, the millennial Kingdom, would shortly be realized fell into disfavor after the reign of Constantine, and, for more than 1,000 years, the doctrine of St. Cyprian that nature is universally declining through old age prevailed. The thousand years' reign of Christ foretold in the Book of Revelation was deprived of literal meaning by St. Augustine. Protestants of the 16th C. accepted his idea and pessimistically concluded that nothing but degeneration lay before them until the Judgment Day. They interpreted Roman Catholicism as part of that degeneration and tended to identify Popes, Antichrist, and the great beast of Revelation. This was effective propaganda for Protestantism. Its adherents would suffer persecution, but the end of the world was at hand.

Thus in 1600, the doctrine that nature is declining through old age was dominant. But by 1700, Thomas Burnet expressed a well-developed theory of progress. How did this ideological revolution come about?

Dr. Tuveson shows that Protestant theologians gradually turned away from "Renaissance pessimism" and the decay theory, to a belief in progress. Joseph Mede revived the early Christian view that human history would culminate in a millenium of great happiness for mankind in this world. This interpretation of Revelations accorded with the optimistic view of history taught by Hakewill—that culture moves in cycles, that nature in general does not decay, and that man's sloth rather than historical inevitability causes the decline of civilizations. In other words, Hakewill contends that progress is possible, and Mede provides an interpretation of Christianity which seems to confirm it.

Henry More developed the idea, suggesting that God's method for human salvation may be a gradual redemption of man by means of progressive betterment of human nature through a series of ascending epochs of history.

By 1700, Burnet's view, as stated by Tuveson, was that the method of God "is one of progress by fixed stages of cultural development... which result from the refinement of spiritual and mental faculties." In short, "the advance from the primitive to the 'philosophical' stages is the story of human redemption." Since Burnet found all this prophesied in God's word, he concluded that the advancement of humanity as a whole is inevitable. Thus, primarily under religious influence, there developed that faith in salvation through history which, until recently, has been little questioned.

Such is the thesis of this book.

The author is undoubtedly correct in discovering the rise of a faith in historical progress in the 17th century, and in contending that the changed interpretation of Revelations was a potent element in that rise. He thus modifies the earlier view that the idea of progress was secular in origin and later in development. He shows an exceptional ability to discover, analyze, and synthesize the developing ideas of a complex movement. He utilizes the sound conclusions of other scholars, corrects their faults of emphasis, and extracts what is significant from neglected minor writers while keeping them in perspective. The whole is presented concisely, lucidly, and interestingly; moreover, it is admirably well indexed. In the appendix, Dr. Tuveson suggests the effects of the idea of progress on literature and the creative imagination, showing how it led to the separation of the poet from his world, and how it prepared the way for Romanticism.

Not the least of the author's merits is that he keeps to his main theme and resists temptations to linger over details or to exhaust their possibilities. For example, it must have been difficult to pass so rapidly over Milton; for the latter's relationship to millennial ideas, the theory of decay, and belief in progress has by no means been fully explored. But Dr. Tuveson keeps his eye on the main trail and pauses only long enough to make sure that the unexplored glitter is genuine and no fool's gold.

Although he explains how belief changed from teleological degeneration to teleological progress, he makes little or no attempt to explain why that evolution took place. The question arises in connection with most histories of ideas. For example, the essential ideas of Protestantism had been intermittently preached before Luther. Why was it that men suddenly found them convincing, significant, and apt when he expressed them? Similarly one may ask why it was that men in the seventeenth century wanted to believe in progress; why was it that the new interpretation seemed convincing? A parallel is found in usury. The old doctrine that it was wicked had to be relaxed if capitalism was to grow. The Reformers and capitalists appealed to the Bible and new interpretations of it in order to break down the ban against usury. But does that mean that the prime element leading to acceptance of the validity of charging interest was a religious element? Surely the urge to modify or eliminate the ban preceded the searching of Bibles and Reformer's writings for passages which would permit it? Likewise it would seem that the urge to progress preceded the revival of Christian millennialism and the changed interpretations of the Book of Revelation. Dr. Tuveson is certainly correct in showing that the old belief in decay and its supposed confirmation in Christian teaching had to be relaxed or wiped out before faith in progress could fully establish itself. Undoubtedly the changed interpretations greased the change from decay to inevitable progress. But to call those religious formulations the prime element in the change, as Dr. Tuveson seems to do, is to neglect the urge behind them. The basis of that urge was probably the observable fact that changes were taking place and that, despite vicissitudes, they seemed to be changes for the better. The discovery of the New World and its resources, the transformations effected by science or promised by it, the advance of capitalism, the rise of the middle class, the very realization that change was possible—all these put men into an eagerness to discard the pessimistic, stultifying theory of decay and to accept an interpretation of the universe and scriptures which corresponded more closely to what were believed to be observed facts. The change may be traced in terms of religion, as Tuveson has traced it, particularly if emphasis is put on the benevolence of God—a benevolence incompatible with inevitable decay. Nevertheless, the prime factor in the ideological revolution was probably what seemed to be the observed fact that progress was implicit in the nature of things.



JW.

"BUT I SEE YOU ARE A...PLATONICAL STATESMAN...AND UTOPIAN DREAMER." *The Quest for Utopia. An Anthology of Experimental Societies*, collected and edited by Glen Wesley, chairman of the Philosophy Department of Duke University, and J. Max Patrick, your Editor, will be published by Henry Schuman, Inc., this summer. It will contain almost thirty utopias, most of them abbreviated or extracted, as well as critical essays and introductions. The 17th C. items include Joseph Hall's *Discourse of a New Found World*; Antanasius City of the Sun; utopias by Burton, Bacon, and Harrington; *A New Discovery of Terra Australis Incognita*, by Gabriel de Foigny; and utopian extracts from Platon's *Republic*.

Courses in UTOPIAS are offered at Duke, the New School, Florida, and Stetson. Can any reader inform the Editor of similar offerings at other institutions?



Notes

Page 16

"VAIN WISDOM ALL, AND FALSE PHILOSOPHY."

The Pleasures of Publishing, a news letter published by Columbia University Press, contained the following item on Sept. 4, 1950:

"The 'New Statesman and Nation' also recently used the results of our poll on boring classics as the basis for its 'Week-end Competition.' Prizes were awarded to the contributors who, using the style of one of the authors voted boring, made the best comments on the poll. One of the prize winners came up with this Miltonic comment:

Columbia Presse hath said that Milton's name
No longer should resound; that there's no taste
To read of that great Argument. Shall then
Th' Organ Mouth be still'd at the behest
Of those who turn not e'en to malt but malted
Milk to justify Gods wayes to men?
Is it because thir Paradise is gained
In Pictures Motive, Bubble Gum and Rye
As when the labouring Bart at last resorts
To haven safe and crew on shore forgets
Th' ordained course? Have they no fear that soon
The fiery sword may them expell as well
Through battel, gunne raye, gas, bombs and bugs,
A horrid hail in sulphurous deluge rain'd
And rowling Smoak? Fardest from this is best.
Columbia, who reads may run. There's need
Of me, I should be living at this hour.



"DRESSED UP IN AN ODD, MUMMING, AND RIDICULOUS DISGUISE."

The efforts of the Royal Society to purify style in the 17th C. find their parallel in a little booklet recently published by them entitled General Notes on the Preparation of Scientific Papers. It urges young scientists to write plain English, using "I thought" and "I did" instead of a pompously involved language heavy with the third person, and insists that there is no good in calling engineers "members of the engineering profession."



"WHERE THERE IS GOOD COMPANY OF THE NATION WHERE HE TRAVELLETH."

E. M. W. Tillyard is travelling to the United States and will deliver the Turnbull Lectures at Johns Hopkins.

"A MAN OF A MOST WONDERFUL COMPREHENSIVE NATURE."

Charles E. Ward (Duke) is now revising the manuscript of his long-awaited biography of Dryden, which he hopes to send to the printer before the end of the year. It will probably be printed by Duke University Press.

Because of Ward's many important articles on Dryden, and because of the edition displayed in his edition of the Letters, the biography is being eagerly awaited by scholars.

Jack Stephens of Emory University reports that Faculty members there recently presented The King's Vigil by Oscar Firkins, starring John Tilford of the English Department as Charles II.

According to the program notes for this production, "Firkins brushes aside the elegant trappings of the Restoration period and discovers hearts and consciences. The result is... a Morality Play with Mr. Popsy for its Every man." Though somewhat anachronistic, the performance was well received.



"THESE SWallows WHICH WE SEE BEFORE US ON THE THAMES."

Edward Miles Hooker (UCLA), now in England, recently offered a course at Cambridge and lectured at Reading. Last month he attended a performance of the Dryden-Furcell King Arthur by the Royal Choral Society in Royal Albert Hall. "It starts weakly," he reports, "but after the first five or ten minutes, the music is perfectly enthralling. The Genius of the Cold Regions has a brilliant basso solo. The words and music are so completely married that one cannot imagine them apart; and two of the other scenes are equally fine. It ought to be recorded."

Later, Mr. Hooker attended an almost perfect production of Henry V. in which Barry was so well played that the audience wildly endorsed Shakespeare's conception of kingship. Three Americans present agreed that this was a high point in their enjoyment of the theater.

DR. EDITH KERN of the University of Kansas has just become our French Editor--too late, unfortunately, for her to contribute to this issue. But we may look forward to a rich French section in future numbers of the NEWS, for she is experienced not only from teaching at Johns Hopkins, Maryland, McPherson College, and Kansas, but also as Editor of the Kansas Modern Language Bulletin. Our readers will remember her as author of the John Hopkins Press publication, The Influence of Heinsius and Vossius upon French Dramatic Theory. Articles by her are forthcoming in Comparative Literature and in the issue of Phila for June, this year.



IN FUTURE issues of SEVENTEENTH CENTURY NEWS a section will be separately devoted to Theology. The appointment of an Editor for this section presented problems, for most if not all professional theologians are identified with particular sects. Remembering how he had been convinced in an argument about predestination last year, your Editor asked Arthur D. Matthews of the English Department in the University of Miami--the winner of the argument--to become our Theological Editor. He is qualified for the position by wide scholarship, a humanist's impartiality, and great versatility. An instance of that versatility is the outstanding success which he has had in coaching football players so that they actually pass examinations in English. We feel that a man who can do this will be able to make divine Philosophy, Not harsh, and crabbed as dull fools suppose,
But musical as is Apollo's lute,
And a perpetual feast of nectar'd sweets,



Adolfo Ramirez, our newly appointed Editor for Spanish, was educated at the Universities of Tampa and Wisconsin and is now teaching at the University of Florida. In addition to the seventeenth century, he has devoted himself to medieval and linguistic studies and to Latin-American literature.



The following may be added to the works on Descartes mentioned in our last issue.

G. K. Boussas concerns himself with language in "Descartes' Avant Genius," Proceedings of the 10th Internat. Congress of Philosophy, Amsterdam (1948), 1122-25.
Amsterdam 1948, 1128-29, 1949. The same volume contains "Le Probleme de l'Inconscient chez Descartes," by G. Lewis, and "La Querelle entre Descartes et Gassendi d'après la 'Disquisition Metaphysica,'" by B. Rochot.

In 1947 Henri Lefebvre's Descartes was published in Paris (Editions Hier et Aujourd'hui). Gassendi receives further attention in Pierre Humbert, "Les observations Astronomiques de Gassendi a Digne," in Sciences LXIV (1947), 336-49.



Sarton, George. Review of Robert Lenoble's Mersenne ou la Naissance du Mechanisme, Paris, Vrin, 1947, 111s. XI, 270-72. Mersenne was neither merely a cultural intermediary nor 'Descartes' man.' Cartesian dogmatism and Mersennian eclecticism are poles asunder. M. was convinced that truth is one, that Catholic dogmas and scientific knowledge necessarily harmonize. He & Gassendi defended reason & science vs. freakish Renaissance erudition (e.g. cabalistic & Rosicrucian obscurities). M. fought both obstinate Aristotelians and foolish magicians, was a pioneer science-popularizer, and advocated an international academy.



Patterson, Louise Diehl. "Hooke's Gravitation Theory and its Influence on Newton. II. The Insufficiency of the Traditional Estimate," Isis, LIII, 32-35.

H. preceded N. in publishing proposals substituting a universal attractive force for the Cartesian vortices. The evolution of the gravitation theory has been dealt with uncritically and from restricted documents for 2 1/2 centuries, resulting in confusion of myth and history and over-idealization of Newton. For H., the gravitation theory was subordinate to his attempt to find a means of describing the material world as a self-regulating mechanism and also an evolving one.



Sarton, George. Review of Correspondance du P. Marin Mersenne, Religieux Minime 1588-1640, Ed. Goussier de Waard, Vol. III, 1631-1633, Paris, Brassez Universitaires de France, 1946, (Vol. I and II appeared in 1935 and 1937), Isis XXXIX, 179-181.

The letters show that the Mersenne group was the nursery of Cartesianism in France and the Netherlands, though the group was friendly in relations with the Thomists and Gassendists (atomists).



Maurice Johnson has left Syracuse and is now in charge of Restoration literature at the University of Pennsylvania.



W

W

W